

YOUNG ADULT LITERATURE (YAL)
AND EFL TEACHING: SHERMAN
ALEXIE'S *THE ABSOLUTELY TRUE DIARY
OF A PART-TIME INDIAN* (2007)



MASTER'S DEGREE IN SECONDARY
EDUCATION, BACCALAUREATE,
VOCATIONAL TRAINING AND LANGUAGE
TEACHING

Elena Dobre

Supervisor: Elena María Ortells Montón

July 2018

Modality 1. Pedagogic improvement proposal

TABLE OF CONTENTS

INTRODUCTION	1
1. THEORETICAL FRAMEWORK.....	3
1.1. Literature in the EFL classroom: intensive and extensive reading.....	4
1.2. Literature in the EFL classroom: teaching culture and educating the whole person	7
1.3. Carter and Long's three models approach.....	8
1.4. Drawbacks to using literature as a teaching English resource.....	9
2. TEACHING PRACTICE	12
2.1. Didactic Unit contextualization	12
2.2. Material choice justification: Young Adult literature (YAL)	13
2.3. Didactic Unit: Curricular concretion.....	16
2.4. Didactic Unit: Dealing with classroom diversity.....	26
2.4. Sessions development.....	28
2.4.1. Session 1	29
2.4.2. Session 2	33
2.4.3. Session 3	36
2.4.4. Session 4	37
2.4.5. Session 5 and 6.....	38
2.6. Assessment.....	40
2.7. Discussion and improvement proposals.....	40
3. CONCLUSION	43
4. REFERENCES.....	46
5. NOTES	49
6. ANNEXES	51
6.1. Annex A: Assessment tools.....	51
6.2. Annex B: Didactic unit resources	61
6.3. Annex C: Book fragments	87
6.4. Annex D: Questionnaires	88

ABSTRACT

*Amalgamating linguistic, affective and cultural elements, the reading of literature in schools acquires a critical role as it not only enables students to meaningfully decipher their reality, but also constitutes a promising tool serving the purpose of linguistic instruction. Nevertheless, the English as a foreign language (henceforth EFL) teaching practice, especially concerning the Spanish secondary education setting, depicts a contradictory scenario where literature is a depreciated language teaching resource. Hence, this Masters' thesis is a **pedagogic improvement proposal** of the current teaching of EFL whereby literature is presented as an invaluable tool for instructing students on language, culture and emotions. To prove so, this project describes the implementation of a lesson plan articulated upon a Young Adult literature (henceforth YAL) title, namely Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007), designed for a second year of ESO group. More specifically, following Carter and Long's (1991) triadic model, a selection of relevant book fragments has been dealt with as a means of working upon students' linguistic, cultural and personal growth development. The post lesson plan conclusion will emphasize students' positive reaction to this classroom experience as a means of signalling that, when delivered in an accessible and attractive format, literature can be relied upon in the language classroom.*

Keywords: EFL, literature, YAL, Spanish secondary schools, teaching English

“Literature makes the meaning, and the meaning makes life.”
(Barthes, 1978, p. 84)

“The teacher of languages is at the same time a teacher of literature, and the teacher of literature is a teacher of language, for the two functions are inseparable: they are communicating vessels that nourish each other.”
(Allen, 1978 cited in Sage, 1987, p. 8)

INTRODUCTION

Far from being a pointless practice, reading, as a basic part of literacy, has often been envisioned as a *sine qua non* condition for improving one’s life quality and making sense of the world. As such, it has constituted one of the main pedagogical goals of educators.

In this sense, the reading of *literature* in schools acquires a critical role as it goes beyond the literacy competence and provides the tools enabling students to *meaningfully* decipher, interpret and re-create their reality. Since literary texts provide “interesting sites for thinking” (Sumara, 2002, preface, p. xiii), they can transform students into discerning readers and thinkers. Significantly, in a society where information abounds but is devoid of significant examination, reading literature is critical to forming individuals capable to delve into their own world while developing the agency to transform their horizons. Additionally, as an intrinsically human discipline, literature not only enhances self-knowledge but aids the creating and sustaining of deep interpersonal bonds (Sage, 198, p. 13).

Thus, it is my view that literature can constitute an invaluable resource for teaching English to secondary students while contributing to their educational maturation. Alongside the above mentioned, literary texts expose students to a vast array of the most curated while representative samples of genuine language use. Moreover, as essentially a sociocultural practice it bridges the linguistic and cultural gap between pupils’ culture and their target one, English. Markedly, through their exploration of pupils’ experiential and emotional dimensions, literary texts have the potential to attract learners while addressing their personal growth.

Nevertheless, the Spanish EFL pedagogic practice depicts a contradictory scenario where literature is a depreciated language teaching resource. Indeed, Spanish researchers on this field claim that “relatively little attention has been devoted to the teaching of literature in primary and secondary schools, (Torres, 2012, p. 12). In this sense, the reasons why “literature is relegated to a virtual non-presence” (Ortells, 2013, p. 92) seem to reside in the reluctance in-service teachers have toward its incorporation in their teaching practice. The main impediments they adduce are time constraints, pupils’ low-proficiency level and the need to address other, allegedly more critical syllabus’ points.

With this in mind, my overarching goal is to offer an **improvement proposal** of the current EFL pedagogic practice whereby I intend to counter the aforementioned drawbacks to teaching English through literature – presenting it as a suitable instrument instead. Thus, I describe a lesson plan articulated upon a Young Adult literature (henceforth YAL) title, namely Sherman Alexie’s *The Absolutely True Diary of a Part-Time Indian* (2007), that has been designed for a second year of *ESO* group. Specifically, following Carter and Long’s (1991) triadic model, by means of several attentively selected book fragments, I intend to work upon students’ linguistic, cultural and personal growth development. The encompassing rationale of this proposal, then, is that students acquire a taste for reading literature while improving their English proficiency. In this sense, I have a dual underlying focus. First, to deliver a pleasurable intensive reading experience prompting students’ engagement while enhancing in-class learning. Second, through the selection and presentation of accessible and appealing fragments, that is, targeting both students’ language level as well as their interests and preferences, I aim at awakening their enthusiasm for the book as a means of encouraging extensive reading.

Hence, after some theoretical notes, I will introduce the implementation the Didactic unit. Alongside the description of the sessions’ unfolding, comments upon the viability of this lesson plan and suggestions for further improvement will be included. A final section will be devoted to conclude that, in light of the lesson plan’s practical development, this proposal constitutes further empirical evidence supporting the relevance literature should have in the language classroom.

1. THEORETICAL FRAMEWORK

Since being rescued from the oblivion for most of the last century, the “shifting” (Paran, 2008, p. 468) relation between literature and EFL/ESL teaching has been a hot debate topic catering notoriously the 1980’s - 1990’s academic scenario.

While the usage of British and American literature had a “historical dominance” (Hall, 2005, p. 1) upon the second language curricular content, its role within the 1950-1980 L2 pedagogic practice was close to non-existent (Bobkina and Dominguez, 2014, p. 249; Agustín Llach, 2007, pp. 8-9). Within the Grammar-Translation model in vogue at the beginning of the century, literature gained the status of an elitist, too “inaccessible” (Short and Candlin, 1986, p. 91), resource to serve the purpose of L2 teaching and learning. This view was preserved by the upcoming, structural and notional-functional, approaches to teaching English. Within these perspectives literary language was envisioned as a “static” and “far removed from the utterances of daily communications” entity (Collie and Slater, 1984, p. 4); in other words, unfit for the practical purpose of communicating. Paired with their inevitable cultural baggage, literary works were seen as hindering learner’s understanding and, as such, were subsequently banished from the EFL syllabus.

This is the background for the reawakening in the late 1980’s of the interest in introducing literature in the language classroom as a “potential source for language development” (Lima, 2010, p. 110). Among others, authors such as Brumfit and Carter (1986, p. 15) advocated for a “re-definition or reorientation” of literature in the didactics of ESL/EFL. They dismissed the marginalizing, yet widely held prejudice that literary language does not serve the purpose of teaching English as it presents a level of stylistic complexity preventing students from acquiring “the vocabulary they need” (Collie and Slater, 1987, p. 6). Contrary to this, and in line with Short and Candlin (1986, p. 91) who stated that “it is difficult to make a *linguistic* distinction between literature and other kinds of language”, the former alluded authors posited that “there is no such thing as literary language” (Brumfit and Carter 1986, p. 6). In any case, literary language only mirrors the figurativeness pervasive and deeply ingrained in our everyday discourses.

Maley (1987), on his side, contributed to offer methodological clarity by distinguishing between “the study of literature” and “the use of literature as a means for

language learning” (cited in Bobkina and Dominguez, 2014, p. 114). While the former notion refers to the traditional literary criticism, the latter coincides with Carter and McRae’s capitalization on the value literature has as “a resource in the language classroom for language growth” (2014, preface p. xx). Similarly, Carter and Long (1991, p.3) go on to establish a division between “the *study* of literature and the use of literature as a [teaching English] *resource*”. Following Maley, this latter concept is ascribed within a language-based approach to literature where said field is seen as a markedly accessible tool for aiding learners’ language skills development. The common point of contention of these authors, then, revolves around literature’s unexplored potential to create stimulating scenarios for language learning. (Lazar, 1993, p. 27).

Currently, there seems to be cautious agreement upon the fact that the dichotomy language-literature that once ostracized the latter to a marginal role in the EFL syllabus “[is] beginning to be bridged” (Paran, 2008, p. 466). Consequently, research is being conducted with a views to supply empirical evidence illustrating the response teachers and learners have toward dealing with literature in the language classroom.

1.1. Literature in the EFL classroom: intensive and extensive reading

The relevance of introducing literature in secondary schools has to be understood in terms of its developing students’ both **intensive and extensive reading** skills.

First and foremost, if adequately handled, literary texts can surpass the scope of the traditionally used material (i.e., informative and explanatory articles) when training students to be strategic readers. Since literary texts are essentially an interplay of “multiple levels of meaning” (Lazar, 1993, p. 17), their understanding calls for an interpretative act. That is, contrary to simplistic, conventional discourses which are presented in class with a focus on discrete-points retrieval, (Long, 1986, p. 44), literary discourses are fertile soil for enhancing students’ cognitive engagement. Hence, through reading literature learners are bound to be immersed in a “*process*” (Carter and Long, 1991, p.7) of meaning creating and deciphering.

Simultaneously, literary texts provide educators with the chance to deal with reading strategies such as activating pupils' formal schemata or background knowledge as a means of working upon their high-thinking skills, especially in what concerns meaning inference and content prediction. This is extremely relevant to note as research shows that whenever the focus is on meaning creation "readers can compensate somewhat for low language proficiency, outperforming even high proficiency pupils in the reading task" (Susser and Rob, 1990, p.5).

In this vein, the language used in fiction works outgains the assumed benefits of authentic material or *realia* that instructors are encouraged to use for intensive reading purposes. Despite their authenticity, said texts carry mainly factual or referential information, hardly targeting pupils' creative and interpretative ability (Daskalkosva and Dimova, 2012, p. 1183). Conversely, literary texts, by being both a source of authentic material *and* a creative product, engage students in a dynamic interpretive practice fostering pupils' "awareness of language use" (McKay, 1986, p. 192).

This awareness of how natives use language in more than informative contexts necessarily enhances learners' communicative skills. As a case in point, authors like Sage (1987) claim that literature "displays a broader range of [...] communication strategies than any other single ESL teaching component"; hence, it approaches pupils "to nearly every kind of communicative technique speakers use or think of using" (p. 15). It follows that exposing students to literary texts is to train them on making contextualized and creative use of language which, in turn, has been acknowledged as conducive to establishing meaningful and continued communication (Sage, 1997, p. 8).

Relevant enough to bear in mind is that, literary engagements allow for the meaning of a work to be collaboratively construed; that is "to collaborate with others, form opinions, and engage in spirited debates" (Van, 2009, p. 7). Hence, it sets the stage for class discussion, developing pupils' interactional skills. Additionally, by exposing students to some of the most creatively eloquent and lexically diverse written discourses, it cannot but aid the development of written skills.

On the other hand, literature promotes **extensive reading** outside the classroom. In this vein, authors as Rashidi and Piran (2011) reviewed an extant body of literature acknowledging that L2 extensive reading aids vocabulary expansion, fluency

development and the overall improvement of reading and writing skills. As a matter of fact, this statement was forwarded by Krashen as early as 1989, as he claimed that “competence in spelling and vocabulary is most efficiently attained by comprehensible input in the form of reading” (p. 440).

The issue with extensive reading, however, is not only being scarcely promoted by educators, but that whenever said skill is dealt with, teachers rely on Graded readers materials. Indeed, since their advent in the 1930’ the graded readers’ series - rewritten or simplified versions of canonical or award winning titles - have constituted the main resource to comply with the curricular demands of literature implementation in EFL settings (Hill, 2008, p. 185). Targeting learners of English whose proficiency level is roughly graded in terms of their age (5-10, 11-15, 16+), these works’ defining feature is a simplified syntax and a restricted range of vocabulary. Thus, though their initial aim is to enhance understanding, most authors position themselves against their usage in the EFL classroom. (Hill, 2008, p. 185). Mainly, their elliptical, compressed nature does not necessarily enhance but hinder comprehension. Along this, they provide scarce motivation for learners, oftentimes decreased by the many discrete-point grammar and vocabulary activities they incorporate and whose completion seems to be the goal of their reading.

Admittedly, one cannot dismiss the motivational factor in the process of L2 acquisition, which has essentially been paired with learners’ affective and cognitive involvement (Gardner, 2006, p. 12). Literary texts, by dealing with issues potentially relevant to students, can set the stage for their involvement while allowing pupils “to develop their own responses and sensitivities to a text” (Carter and Long, 1991, p. 23). Hence, whenever the book choice is aligned with students’ interests, it triggers their motivation and subsequent engagement in the reading process, which necessarily boosts language acquisition (Lazar, 1993, p.14).

1.2. Literature in the EFL classroom: teaching culture and educating the whole person

Literature can be exploited in the language classroom through its **cultural** dimension. Indeed, Kramsch and Kramsch (2000, p. 553) claimed that teaching literature is “indissociable from [...] the teaching of culture” - literary narratives being in essence an intercultural patchwork. The relevance this assumption has for EFL teaching is that the cultural context of a given target language is “essential to the understanding of language’s true meaning” (Thu, 2010, p. 15).

In fact, inasmuch as the process of acquiring a second language has been paired with acquiring a second culture (Brown, 2007 cited in Thu, 2010, p. 12), there has been a clear move towards acknowledging both the unavoidability and the need to address cultural notions in EFL instructional settings. Literary narratives in this sense, present a wide range of works that enable educators to explore socio-historical as well as pragmatic aspects that students need to master if they are to be strategic, culturally aware communicators in English.

Moreover, sensitive yet critical matters such as ethnic minorities’ issues, or “immigration and cultural differences” (Wu, 2008, para. 1) can also be treated in the language classroom through the selection of authors that go beyond the classical authorial canon. The ultimate aim is that, in a world each time more globalized, literature may help pupils to “develop a less ethnocentric stance towards culture” and more cross-cultural awareness (Paran, 2006, p. 61). All this while cultivating learners’ critical thinking and observational skills aiding them to detect and combat societal prejudices and injustices such as racial bias, stereotypes, and the like.

In this very same line, one cannot lose sight of the fact that young pupils’ **humanistic and emotional** education can by no means constitute a secondary educational concern. Thus, envisioning a pedagogic practice that has literature at its core equates to a reconsideration of our EFL goals as well as a comprehensive reframing of our educational purpose. Some may argue that literature does not endow learners with those practical skills leading to their employability or acquiring certified proficiency of English (Mckay, 1986, p. 191). This however, coincides with a too reductionist and utilitarian consideration of the language teaching-learning discipline.

Indeed, within this mindset, the learner is envisioned as a “language learning machine” and acquiring a foreign language is considered as another consumerist feat (Paran, 2008, p. 462).

Against this instrumentalized notion of language learning, Paran (2008) vindicates the relevance literature has in educating young learners by virtue of its irrevocably humanistic dimension. He claims that “literary texts are suitable because language is learned by human beings, and the interest and love of literature [...] is a human characteristic” (p. 469). Moreover, inasmuch as literature is interwoven with affective and experiential elements, it is an invaluable catalyst able to immerse students in a process of self-discovery and emotional exploration few other materials can (Hogan 2016, p. 3; Zafaeridou, 2001, p. 10). It is through literary experiences, then, that pupils can obtain a sense of individual consistency; a more encompassing notion of what the world is, while being induced into reconceptualising its boundaries.

1.3. Carter and Long’s three models approach

Bearing in mind the aforementioned, one can follow Sage (1987, p. 10) and claim that the discussion surrounding literature and English language teaching and learning should not be upon whether literature is a suitable resource –which we believe to have proved, but on the model on which one should articulate its implementation. In other words, not on the *if* – but on the *how*. To this, Carter and Long (1991) systematize the above explored benefits of literature as a pedagogic resource by developing a triadic model upon which literature-based lessons can be articulated. That is, the language model, the cultural model and the personal growth model.

The **language model** views literary texts as an advantageous material for language teaching purposes. Accordingly, the focus is placed upon the language found in literary discourses as a means of covering learners’ instruction on different syllabus points (lexis, grammar). Contrary to traditional methodologies, however, students are not merely drilled into linguistic discrete-point activities, but through different literary genres pupils’ linguistic, interpretive and communicative competences are worked

upon. In other words, within this approach it is sought that students acquire vocabulary while learning to read “between the lines” of the text (Carter and Long, 1991, p. 9).

Within the **cultural model** literature plays a key role in the exploration and enrichment of the target culture. As pointed by the authors, this approach serves to stress the value of literature in being the vehicle able to transmit “the accumulated wisdom, the best that has been thought and felt within a culture” (Carter and Long, 1991, p. 2). At the same time, this model aims at helping students to develop awareness of the inseparable relation between learning a foreign language and the need to familiarize oneself with its cultural background.

Finally, the **personal growth model** focuses on students’ process of reading and how they incorporate their prior knowledge and experiences when dealing with a text. In concordance, the literary work presented in class must boost pupils’ involvement by means of both targeting and providing “affective, attitudinal and experiential factors” (McKay, 1986, p. 192) that are directly relevant for pupils. The overarching aim of this model is that students are motivated, considering the process of reading as meaningful to their immediate context (Saviddou, 2004, para. 12).

1.4. Drawbacks to using literature as a teaching English resource

Given the aforementioned advantages to using English in the EFL secondary classroom, one should ask what are the drawbacks accounting for its actually scarce implementation – the current state of affairs acknowledged by many authors (Ortells, 2013, pp.91-92; Reyes-Torres, 2012, p. 10; Savvidou, para. 4).

Simply put, the main impediment to using literature for language teaching is in-service teachers’ reluctance to consider literature more than “extra” material. Generally speaking, the assumption that pervades among practitioners is that literature presents a level of complexity that makes pupils’ comprehension an unfeasible task (Saviddou, 2004, para.3). As a case in point, in a survey aiming at exploring the perception that in-service Spanish teachers have of the utilization of literature in secondary schools,

Ortells (2013, p. 93) has reported that the main reasons forwarded by these were related to pupils' low English proficiency, lack of time and curriculum constraints.

In terms of the first aspect, practitioners are sceptical of their pupils' ability to deal with authentic materials such as fiction, considering that these works present a level of difficulty beyond the reach of most of them. In this vein, after a web-based survey inquiring on how Swedish teachers use fiction in their classes, Johansson's (2014, p. 23) findings reflect that instructors view students' lack of motivation as well as a low level of proficiency as the main impediments to using literature for English teaching. As an illustrative counterpart, Paran (2008, p. 478), adduces "scepticism" as the feeling learners respond to literature with. It may be suggested that this scarce motivation correlates with the current pedagogic practice whereby the teacher controls and articulates the lessons through activities which more often than not work against students' motivation.

The second drawback deterring practitioners to introduce literature in their pedagogic practice has to do with curriculum constraints. Succinctly, it is often posited that literature is not a useful resource to cover the curriculum's teaching points. This prejudice can be understood in the context of the Spanish pedagogic practice, if we consider that the treatment of literature in the official syllabus¹ is quite accessory. In what concerns our particular scenario, within the regional Adaptation of the Autonomic Official Syllabus², literature is not seen as a central language resource but as tool subservient to providing complementary content. As such it is envisioned as a "cultural and artistic manifestation" alongside "music, sports [...] and festivals" (CEFIRE, 2015, p. 3). Moreover, the dichotomy between *linguistic* language and the language of literature, i.e., "literary language" (p. 25) impeding its usage in the language classroom, as elsewhere discussed, is preserved. Similarly, there is no reference to the need of using authentic literary texts in class, the sole mention to literary material being that of "adapted stories" (p. 18).

Along these lines, as previously mentioned, whereas reading comprehension constitutes one of the basic skills taught in EFL, due to an interplay of factors, extensive reading is oftentimes neglected. Among these, we find the already mentioned barriers raised by practitioners, i.e., time and students' proficiency. In addition, the dimension

of pleasure and voluntariness attached to the notion of extensive reading, is conducive to the idea that teachers should not interfere with its practice (Hill, 2008, p. 187). Moreover, since extensive reading does not constitute a syllabus point *per se*, nor is it featured in official examinations - the tendency is to view this skill as an expendable part in the EFL pedagogic practice.

An additional factor explaining the scant presence literature has in the EFL classroom is in-service teachers' lack of instruction on how to implement literature-based lessons or programmes. Given the resurgence of a vast array of approaches to teaching literature, there is a lack of consensus among educators in regard to the guidelines that their lessons should follow. Thus, not knowing how to insert literature in the classroom, nor how to interpret the materials themselves, raises a feeling of unfitness that accounts to an extent for educators' refusal to deal with literary texts (Bobkina and Dominguez, 2014, p. 248; Paran, 2008, p. 48).

Finally, one can list the shortage of authentic reading materials as an additional obstacle for using literature in EFL settings. Quite understandably, practitioners may have difficulties in exploring and finding the literary resources that would suit best their teaching interests. Alternatively, buying the needed material may represent an additional cost the teaching department may not be able to afford. Expectedly, this is a weighty reason leading to the abandonment of literature in the language classroom (Lima, 2010, p. 110).

2. TEACHING PRACTICE

2.1. Didactic Unit contextualization

Our Didactic unit proposal has been implemented in a Spanish public education centre, namely IES Francesc Ribalta. This institution is located in the centric area of Castellón being the city's first public education centre. As such, it is one of the largest from the province with a wide official studies offer, including secondary compulsory education, (*ESO*) Baccalaureate (*Bachillerato*) and several vocational training courses. In addition, in 2012 it was declared as plurilingual centre, with English alongside Spanish and Catalan as its vehicular languages.

The particular context in which this lesson plan has been implemented corresponds with the second period of the internship carried out within the Secondary School Masters' programme. While the first period (from 8th to 26th January) consisted in the observation and mutual familiarization with my pupils, during the second and last one (from April 16th to May 21st), I had the chance to be more directly involved in the classroom dynamics. Hence, by the ending of this second period I had been allocated four sessions - lasting 55 minutes each, from Monday, May 14th to Monday, May 20th – to implement my lesson plan.

In terms of my group's characterization, I dealt with a second year of *ESO* course (2^o *ESO*) integrated by 18 students aged 13-14. They belong to three different class groups: B, K and L. In regards to their nationalities, most of the students are Spaniards, and a small proportion Rumanian and Moroccan. Regarding their learning rhythms and paces, within this class we find three different proficiency levels: low, intermediate and advanced (though students are sometimes divided just within high and low proficiency levels). Taking into account the Common European Framework of Reference (CEFR) their overall proficiency level could be located in the threshold level A1–A2. Moreover, in terms of their behaviour, the group presents a positive attitude towards learning, with moderate to high interest in their academic performance.

2.2. Material choice justification: Young Adult literature (YAL)

Given our class characteristics in terms of age and proficiency level, the subgenre of YAL has the potential to target both young students' language learning needs and their individual preferences. As such, it constitutes highly promising material aiding the innovative purpose of teaching EFL through literature.

Set in a contemporary scenario, YAL narratives are specifically addressed to a young audience. Aiming at vividly encompassing the existential struggles and joys teens go through, they allow for intertextual connections between the formers' own life experiences and the book. This is highly relevant as it "enables readers to develop interest and comprehend at deeper levels" the texts they are facing (Bull, 2011, p. 224). In this sense, the process of making connections between the printed page and their physical experiences may as well be critical if we want, as we do, that students start considering literature in any way relevant to their life.

From a linguistic perspective, YAL is an alternative to both simplified graded material and to stylistically complex award-winning novels. Notoriously, despite being authentic material exemplifying the creative usages of language, YAL novels are less intricate in terms of word patterning and overall linguistic style. Alongside a smaller cast of characters and relatively simpler narrative techniques, this sub-genre constitutes an appealing while approachable language linguistic resource.

Remarkably, YAL titles also represent promising material in terms of exploiting the cultural (Paran, 2008, p. 489) and personal growth model (McKay, 1986, p. 194; Wu, 2008). In terms of the former, cultural issues are markedly present in YAL narratives, which allows for a first approximation to the sociocultural dimension of British and North-American society, always in straight consonance with a teenager's point of view (Wu, 2001, para 9). Most importantly, these narrations deal with universal topics such as genre or cultural barriers, superimposed to matters concerning youth culture, namely romantic relationships, substance abuse, self-identity issues and the like. Oftentimes paired with a first person narrator, YAL titles' most notorious appeal resides precisely in being highly relatable for the students as they can project themselves on a character bound to face similar challenges. Hence, YAL narratives facilitate a pedagogic practice

where discussions on pupils' concerns and interests are integrated into their learning process. As such, as posited by the award winning writer Mark Zusak, they are strong candidates to becoming "the right book, at the right time" (cited in Coats, 2011, p. 315).

With the aforementioned in mind, we have selected Native-American author Sherman Alexie's *The Absolutely True Diary of a Part Time Indian* (2007) as the material upon which to articulate our lesson plan. This compelling personal narrative deals with Arnold Junior, a fourteen-year-old teen who describes in first person his struggles living in the Spokane Native-American reservation. Junior, being torn apart by the need of belonging to his community and the urge of paving the way for a better future in a "white" high-school, exemplifies an underlying struggle towards self-discovery that can be extrapolated to students' own quest for a stable identity. Moreover, the critical topics of racism and stereotypes are skilfully conjugated alongside issues such as resilience, overcoming challenges or the value art and friendship have in shaping one's adolescence.

As a sample of YAL, the book adhered to our criteria in terms of language **accessibility** and potential **attractiveness**. First, concerning the appropriate linguistic difficulty, since the narrator is a fourteen-year-old teenager, the language he employs has no stylistic or markedly ornamental aspects. Moreover, even though there is a great range of lexical diversity, the book combines very simple, straightforward fragments with some other more challenging. Thus, by means of a previous, careful selection, plenty book extracts can be exploited in our class group.

Second, this book is a promising resource for boosting students' engagement since it is potentially aligned with their interest. Indeed, our choice allows students to explore the familiar, emotional world of an adolescent while immersing them in a reality different than their own; i.e., a Native-American reservation. In this sense, it can be argued that our material refers to a quite niche cultural topic, which may result in the students' distancing or non-interest in the topic. Nonetheless, my guiding criterion was that students are not enough exposed to other cultural minorities' literature and scarcely familiarized with ethnicities beyond the mainstream British and North-American ones. Additionally, I decided that it is worth distancing oneself from a comfortable position and explore Lazar's premise that "many students may have a strong sense of curiosity

about another culture” (1993, p. 53). A final benefit of our choice is that it incorporates a series of humorous illustrations that can aid pupils’ comprehension of the text.

In this sense, as mentioned, our specific **methodology** consists in working upon students’ linguistic, cultural and personal growth dimensions through an integrated approach to the three models proposed by Carter and Long (1991). More specifically “pivotal” (Carter and Long, 1991, p. 144) literary fragments will be the departure point for class interaction, meaning interpretation, as well as acquisition of a targeted grammar point (modal verb *can*). Essential to our purposes is that said fragments are delivered in an attractive formant so as to secure students’ attention while fostering their enthusiasm for what they are reading.

To this purpose, set-induction questions aiming at activating learners’ background knowledge and incorporating their own experiences to the class discussion will be emphasised. Besides, to boost students’ engagement, student-centred strategies such as group discussions, dyads and individual working will receive attention. Moreover, visual material is also exploited in this lesson plan with a views to alluring and captivating students. Hence, the book presentation is carried out in a digital format accompanied by some of the comprehension-enhancing illustrations included in the book.

Finally, the role of the teacher within this lesson plan is that of guiding the students through the interpretation of the fragments as well as supplying, especially in the cultural model, relevant information regarding our target culture. Equally important is transmitting one’s enthusiasm for the book, while creating a surrounding atmosphere where the disbelief is suspended, and where the characters are presented as flesh and bones creatures.

2.3. Didactic Unit: Curricular concretion

THE ABSOLUTELY TRUE DIARY OF A PART-TIME INDIAN

GRADE: SECOND ESO (2º ESO)

SUBJECT: ENGLISH

SEQUENCING: 6 SESSIONS

LESSON PLAN DESCRIPTION: This Didactic Unit is sample of how to integrate literature in the language classroom. Students will deal with Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007) as a means of being instructed on three dimensions or models. The first model dealt with is the cultural one and aims at familiarizing students with a different culture than their own; i.e., the **Native-American** culture, while also working upon issues such as **stereotypes** and **cultural identities**. The second model is the linguistic one and encompasses the different usages of the modal verb *can*. Students will thus learn how to express present and past **abilities, prohibitions** and how ask for **permission**. The third model intends to foster students' personal growth by dealing with the issue of **(in)abilities**. Thus, what is sought is that students learn to express themselves while developing their empathy and providing **encouragement** to their mates through a **motivational poster**.



THE ABSOLUTELY TRUE DIARY OF A PART-TIME INDIAN						
TASK STRUCTURE		LEARNING MANAGEMENT				
ACTIVITIES	EXERCISES	CLASSROOM ACTIONS		SESSIONS 55'	MATERIALS AND RESOURCES	GROUPINGS AND SCENARIOS
		STUDENT	TEACHER			
SESSION 1. CULTURAL MODEL						
In this session the cultural model will be dealt with. Students start by getting acquainted with literary terms (preliminary, optional step) (see Annex B.3: Activity 1). Next, awareness of the different hyphenated identities that integrate the North-American society is raised in general terms (see Annex B.4: Activity 2). Pupils will after discuss the specific aspect of Native-American culture starting with illustrating the way they perceive Native-Americans and insisting upon the aspects of stereotypes (see Annex B.5: Activity 3). Finally, the class is familiarized with the most relevant aspects of said culture with the support of a book fragment (see Annex C. 1) and by means of a digitally supported class discussion and the completion of a purposely designed quiz (see Annex B.8: Activity 4).	0. Book fragments reading 1.1. Literary terms identification 1.2. Hyphenated identities matching 3. Drawing 3. Quiz completion	Reads and interprets Reflects Draws Participates	Presents and sets the book’s scenario. Guides the discussion Facilitates material Supervises students’ work	55’	-Book The <i>Absolutely True Diary of a Part-Time Indian</i> (2007) (see annex A.1) -Didactic Unit’s (DU) hand-out (all sessions) -DU’s PowerPoint presentation (all the sessions) (see annex A.2) -Quiz crafted by the teacher -Projector (Blackboard, chalk)	Whole class discussion Individual work ----- Regular classroom

SESSION 2. LINGUISTIC MODEL						
<p>This session aims at covering the linguistic model through fragments targeting the modal verb can. Aided by several book fragments (see Annex C.2-4), students will learn to express present and past abilities that will be practised by means of interviewing (see Annex B.11. Activity 5) their mates on their own abilities. In addition to this, they will carry out an activity where they will be required to express the things they can do best (see Annex B.12. Activity 6). Finally, as a follow-up task, this time they will have to interview their parents on the latter's respective abilities (see Annex B.13).</p>	<p>0. Book fragments reading 1.1. Classmates 'abilities' "interviewing" 1.2. "Superpowers" writing and discussing</p>	<p>Reads Infers Participates Interacts Shares and expresses</p>	<p>Creates the book scenario Guides Explains Supervises the students' interactions</p>	55'	<p>-Hand-out -PowerPoint presentation -Post-it or small pieces of paper -Home task "Parent's superpowers" sheet -Projector (Blackboard, chalk)</p>	<p>Whole class Discussion Heterogeneous Pairs/threes (fours) Individual work ----- Regular classroom</p>
SESSION 3. LINGUISTIC MODEL						
<p>The group will continue to work upon a relevant book extract in order to learn how to use the modal can to express prohibitions and ask for permission. Thus they will deal with the veracity of several legal prohibitions from several North-American states (i.e. <i>In a Native-American reservation you can't...</i>) (see Annex B.15. Activity 7). Moreover, they will practise how to ask for permission in everyday contexts through a <i>mini</i> role-play (see Annex B. 17. Activity 9).</p>	<p>0. Book fragments reading 1.1. North-American legal prohibitions spotting 1.2. Pairs permission requesting following a model</p>	<p>Reads Identifies T/F Requests permission Interacts with peers Represents in front of mates</p>	<p>Facilitates material Guides the students' observation Monitors students' attention Provides theoretical content</p>	55'	<p>-Hand-out -Box with prohibition papers (small pieces of paper folded) (Blackboard, chalk)</p>	<p>Whole class Discussion Heterogeneous Pairs/threes (fours) Individual work ----- Regular classroom</p>

SESSION 4. LINGUISTIC MODEL (GAME)						
<p>This session aims at strengthening learners' use of the modal verb can in a playful way. Hence they will be engaged in a game targeting the notion of abilities and eliciting structures such as “<i>Can you...? /I can</i>” (see Annex B. 19. Activity 10). Pupils group together in fours or fives and pick a name for their groups. The game essentially consists in three phases where points must be summed up depending on whether students possess or can perform the specific abilities listed on the game's worksheet. A prize (pin) will be awarded to the winners (see Annex B. 20).</p> <p>Should the game take less than the entirety of the session (as expected), the group can be introduced to the next model – personal growth. Hence, aligned with the previous dynamics they can orally express those incapacities that bothers them (i.e., <i>I want to speak English but I can't.</i>)</p>	<p>1.1. Group formation and game explanation 1.2. Different phases of the game (3) -General abilities -Specific abilities -Extra abilities (bonus) 1.3. Points recounting and prize awarding</p>	<p>Groups together Participates actively Performs Respects others' intervention</p>	<p>Presents game Organizes and incites participation Supervises Participation Acts as jury</p>	<p>40'-55'</p>	<p>-Game worksheet -Prize-optional (pins, sweets, etc.) -Blackboard and chalk</p>	<p>Heterogeneous group work Individual work (group's spokesperson)</p> <hr/> <p>Regular classroom</p>
	<p>(1.4. Oral discussion on personal (in)abilities)</p>	<p>(Shares and reflects)</p>	<p>(Introduces topic and guides discussion)</p>	<p>(15')</p>		

SESSION 5. AND 6. PERSONAL GROWTH MODEL						
<p>During this session the personal growth model will be dealt with. Thus, as a means of exploring student's (in)capacities, and after the reading of significant fragment (see Annex C. 7), they will share those things which they want or have always wanted to do yet they feel unable to (i.e., "I want to pass my English exam but I can't"). The mates should try to propose possible ways of encouraging each other. Afterwards, they will listen to a song (<i>Flames</i>, 2018) to further practice related vocabulary; in pairs or threes, they will work upon the song's sheet (see Annex B.22. Activity 11). Finally, within the same aggrupation, they will incorporate the lexicon and structures previously learnt to create a motivational or encouragement poster addressed to their chosen peer(s). For doing so, the digital poster creator Canva will be presented (see Annex B. 23), hence this session is to be carried out in the computer lab. Finally, a scaffolding template will be provided (see annex B. 24) to help students on this project.</p>	<p>0. Book fragments reading 1.1. Discussion around own (in)abilities 1.2. Song listening 1.3. Song worksheet completion 1.4. <i>Canva</i> presentation</p>	<p>Read and interprets Discusses and shares Listens attentively</p>	<p>Incites and guides discussion Facilitates material Explains ICT tool usage</p>	<p>55'</p>	<p>-Hand-out -PowerPoint presentation -Song worksheet -Computer and internet access -Projector (Blackboard, chalk)</p>	<p>Pairs or threes Individual work</p>
						<p>----- Computer lab</p>

SESSION 6. PERSONAL GROWTH MODEL (POSTER)						
<p>During this session, students will finish their poster and present it (either its digital or printed version). They will have to say to whom it is addressed, why they have chosen the peer, and present the text <i>per se</i>. Meanwhile, the rest of the class will carry out a peer-assessment (see Annex A. 6). To cope with time constraints, students have been given the possibility of either working at home upon the poster, or else, if there are one or two remaining posters they can be presented next class. In this sense, this lesson plan is devised for relatively small groups.</p>	1.1. Poster completion 1.2. Poster presentation 1.3. Peer – assessment and final discussion	Creates Designs Uses ICT Presents Assess peers	Monitors student's writing and designing process Supervises Assists	55'	-Students' creations (posters) -Peer assessment rubric -Computers and internet access -Printer	Whole class participation Pairs or threes Individual work (assessment)
						Computer lab

HOUSEHOLDS' AND OTHER AGENTS' INVOLVEMENT
<p>Superpowers” Sheet (second session): Students need to converse with their parents as a means of inquiring upon their “superpowers”; that is, any particular ability their parents had when they were younger, as opposed to those abilities their parents have now. Alternatively, any other household member can intervene in this activity which besides its linguistic interest aims at fostering parents - students interaction.</p>

CURRICULAR CONCRETION					ASSESSMENT*	
Contents	Assessment criteria	Success markers	Key competences ³	Exercises/ Model	Assessment Tools*	Mark
<p>Lectura expressiva en veu alta per a millorar la pronunciació l'entonació i el ritme necessaris per a la comprensió del text.</p> <p>Expressions idiomàtiques bàsiques més habituals.</p> <p>Manifestacions culturals i artístiques com ara[...] literatura, Llenguatge literari</p> <p>Formulació d'hipòtesis sobre contingut i context, estructura del text i intenció comunicativa.</p> <p>Inferir del context i del cotext els significats de paraules i expressions d'ús menys freqüent o més específic.</p> <p>Iniciativa i innovació</p>	<p>2n.LA.BL3.2. Llegir en veu alta textos literaris breus i ben estructurats, articulant correctament les paraules, amb ritme, entonació i una progressiva automatització que li faciliti la comprensió del text.</p> <p>2ºLE. BL3.3. Detectar en textos escrits, quan apareixen de manera explícita, els aspectes socioculturals i sociolingüístics relatius a la vida quotidiana, al comportament, a les relacions interpersonals [...]</p> <p>2n.LA.BL3.5. Inferir, de manera guiada, el significat de paraules i expressions noves en textos escrits breus en diferents suports, amb suport audiovisual i del context i del cotext.</p> <p>2n.LA.BL5.4. Realitzar de manera eficaç tasques o projectes tenir iniciativa per a emprendre i proposar accions [...] i interès durant el seu desenvolupament, i actuar amb flexibilitat, buscant solucions alternatives.</p>	<p>2n.LA.BL3.2.1. Llig en veu alta textos breus i ben estructurats articulant correctament les paraules, amb l'entonació i el ritme necessaris [...] que li facilite la comprensió del text.</p> <p>2n.LA.BL3.4.2. Reconeix un repertori limitat de paraules [...]</p> <p>2n.LA.BL3.5.1. Infereix, amb ajuda, el significat de paraules i expressions noves en textos escrits breus, en diferents suports, amb suport visual, del context i del cotext 2n.LA.BL5.4.2. Té iniciativa per a emprendre i proposar accions quan realitza tasques o projectes del nivell educatiu 2n.LA.BL5.4.3. Mostra curiositat i interès durant la planificació i el desenvolupament de tasques o projectes del nivell educatiu</p>	<p>KC1 KC5 KC6 KC7</p>	<p>The three models</p> <p>-Reading of literary fragments in every session except for the fourth and the sixth ones</p> <p>-Interest display in each class activity</p>	<p><u>Test</u> Reading procedures and class implication</p> <p><u>Procedure</u> Direct observation of the students and annotation of their performance</p> <p><u>Tool</u> Rubric 1 (see annex A.2) aiming at observing students' intensive reading process alongside their implication and attitude in the different class dynamics</p>	<p>20%</p> <p>A, B, C, D</p>

<p>Expressió de [...] la possibilitat o impossibilitat. Fórmules socials pròpies dels contactes quotidians, com ara demanar permís. Ampliació i repàs de col·locacions bàsiques. Ampliació del vocabulari usual per als temes següents: [cultural] Estratègies de producció i interacció oral. Adequació del text monològic o dialògic al destinatari, context i canal, aplicant el registre i l'estructura de discurs adequats a cada cas.</p>	<p>2n.LA. BL2.1. Produir o coproduir, aplicant estratègies d'expressió oral i amb l'ajuda de models, textos monològics o dialògics breus, comprensibles i estructurats, sobre temes pròxims als seus interessos[...] encara que a vegades hi haja pauses, vacil·lacions i rectificacions. 2n.LA.BL2.2. Incorporar, en els textos orals, amb ajuda de models, aspectes socioculturals i sociolingüístics relatius als contactes socials quotidians, al comportament, a les relacions interpersonals[...], des d'una perspectiva inclusiva, com a element enriquidor.</p>	<p>2n.LA.BL2.1.2. Produeix o coprodueix, amb ajuda de models, textos breus monològics o dialògics utilitzant un registre adequat a la situació comunicativa amb les estructures morfosintàctiques, lèxic i patrons sonors del nivell.</p>	<p>KC1 KC4 KC6</p>	<p>Linguistic model -“Interview” -Asking for permission mini role - play” -Mid-lesson evaluation sheet targeting vocabulary and grammar</p>	<p><u>Test</u> Accuracy of the targeted points in the different exercises <u>Procedure</u> Direct observation of the students and annotation of their performance + correction of the mid- evaluation sheet <u>Tool</u> Rubric 1. (see annex A.2) aiming at observing students' implication and accuracy in the different class dynamic + Mid-lesson evaluation sheet.</p>	<p>20% + 10% A, B, C, D</p>
--	--	---	----------------------------	---	--	---------------------------------

Expressió del missatge amb claredat ajustant-se als models i fórmules de cada tipus de text: [...] textos informatius, descriptius i narratius [...] Utilització d' oracions simples i organització del text amb la suficient cohesió interna i coherència per a transmetre el significat desitjat.	LA.BL4.1. Produir o coproduir , amb ajuda de models, textos escrits breus, continus o discontinus, coherents i estructurats , en diferents suports, en un registre formal, informal o neutre, sobre temes pròxims als seus interessos , en els àmbits personal, públic i educatiu, i aplicant-hi les estratègies de planificació, execució i revisió amb creativitat i sentit estètic .	2n.LA.BL4.1.1. Produeix o coprodueix, amb ajuda de models i diccionaris, textos breus , continus o discontinus, coherents i estructurats , en diferents suports, encara que cometa alguns errors gramaticals , utilitzant les estratègies de producció escrita.	KC1 KC4 KC6	Linguistic model -Written part of the poster -The home-task "Parents' superpowers" sheet	<u>Test</u> Accuracy of the targeted points, lexical richness and originality <u>Procedure</u> Poster observation and assessment + home task sheet valuation. <u>Tool</u> Rubric 3 (see annex A.4) aiming at assessing students written part of the poster.	10% (out of 30%) A, B, C, D
--	---	--	-------------------	---	---	--------------------------------

Responsabilitat i eficàcia en la resolució de tasques. Assumpció de distints rols en equips de treball . Pensament de perspectiva. Solidaritat, tolerància, respecte i amabilitat. Autoconeixement. Valoració de fortaleses i debilitats Planificació	2n.LA.BL5.7. Participar en equips de treball per a aconseguir metes comunes i assumir diversos rols amb eficàcia i responsabilitat, donar suport a companys i companyes demostrant empatia i reconeixent les seues aportacions i utilitzar el diàleg igualitari per a resoldre conflictes i discrepàncies.	LA.BL5.7.1. Assumeix, amb supervisió, diversos rols amb eficàcia i responsabilitat quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.2. Dóna suport , amb supervisió, als seus companys i companyes, demostrant empatia , i reconeix les seues aportacions quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.3. Resol, amb supervisió, els conflictes i les discrepàncies habituals que apareixen en la interacció amb els seus companys i companyes mentre participa en equips de treball utilitzant el diàleg igualitari.	KCA KC6	Personal growth model: group-work participation	<u>Test:</u> Group-work skills and behaviour. <u>Procedure</u> Observation of students' participation and interaction while working in groups <u>Tool</u> Rubric 4: Poster crafting (see annex A.5)	10% (out of 30%) A, B, C, D
--	--	---	------------	---	---	--------------------------------

<p>Creació de continguts digitals Planificació Escalat, rotació i retall d'imatges. Disseny de presentacions multimèdia.</p>	<p>2n.LA.BL5.3. Crear i editar continguts digitals, com ara documents de text o presentacions multimèdia, amb sentit estètic, fent servir aplicacions informàtiques d'escriptori per a incloure'ls en els seus propis projectes i tasques, sabent com aplicar els diversos tipus de llicències.</p>	<p>2n.LA.BL5.3.1. Crea i edita documents de text i presentacions multimèdia amb sentit estètic, que inclou en els seus propis projectes i tasques, fent servir aplicacions informàtiques d'escriptori i aplicant-hi els diversos tipus de llicències</p>	<p>KC3 KC6</p>	<p>Personal growth model: digital poster crafting</p>	<p><u>Test</u> Competent and creative usage of the ICT <u>Procedure</u> Observing of the students during working with the digital tool, as well as the final result <u>Tool</u> Rubric 3 Poster crafting (see Annex A.4)</p>	<p>10% (out of 30%) A, B, C, D</p>
<p>Expressió del missatge amb claredat i coherència, estructurant-lo adequadament i ajustant-se, si és el cas, als models i fórmules de cada tipus de text. Confiança en si mateix i assertivitat. Adequació del text monològic o dialògic al destinatari, context i canal Coavaluació de la producció oral.</p>	<p>2n.LA. BL2.1. Produir o coproduir, aplicant estratègies d'expressió oral i amb l'ajuda de models, textos monològics o dialògics breus, comprensibles i estructurats, sobre temes pròxims als seus interessos, en diferents suports, en els àmbits personal, públic i educatiu, en un registre formal, informal o neutre, encara que a vegades hi haja pauses, vacil·lacions i rectificacions.</p>	<p>2n.LA.BL2.1.1. Produeix o coprodueix, amb ajuda de models, textos comprensibles breus i estructurats, monològics o dialògics, narratius i descriptius, sobre temes pròxims als seus interessos i generals, a viva veu o enregistrats en format digital àudio o vídeo, encara que a vegades hi haja pauses, vacil·lacions i rectificacions, utilitzant les estratègies d'expressió oral, en els àmbits personal, públic i educatiu.</p>	<p>KC1 KC4</p>	<p>Personal growth model digital poster presentation</p>	<p><u>Test:</u> Fluency and oral skills, fulfilment of learning aim as well as creativity of the final product <u>Procedure</u> Poster observation and assessment <u>Tool</u> Rubric 4: Poster presentation (see Annex A.5) Rubric 5: peer-assessment (see annex A. 6)</p>	<p>10% (out of 30%) A, B, C, D</p>

2.4. Didactic Unit: Dealing with classroom diversity

DEALING WITH CLASSROOM DIVERSITY			
<p>The rubric below displays the adaptations included in this lesson plan aiming at giving attention and integrating students' learning diversity. Hence it targets autonomous and creative students as well as those who need more guidance by contemplating different learning performances and outcomes within several class activities. Moreover, it encompasses heterogeneous proficiency levels (i.e., lower, intermediate and advanced). As such, some activities include adaptations so as to facilitate the understanding and acquisition of the targeted content to both lower and higher levels. Moreover, review material is also provided as a means of aiding the understanding of said content. Different learning styles are also targeted within a multimodal range of activities: kinetic (performing physical activities), visual (drawing, visual presentation), aural (listening to a song), etc. Finally, this lesson plan also provides diversified assessment where students are assessed on more than one skill and competence, in a continuous way.</p>			
Models/ Activities	Different choices	Review and extra content	Diversified assessment
<i>Draw your “Indian”+ Class Superpowers exercise</i>	Creativity is encouraged; when dealing with drawings or examples students are encouraged and prompted to express themselves. There is not a degree or correctness or wrongness in these activities.	Review sheet: students are provided a review sheet at the end of the linguistic model so they can practice the targeted grammar form.	<p>The assessment of this didactic unit includes four assessment items (see annex A. and B. 24) so both individual and collective; in-class and home work is assessed in a continuous and integral way.</p> <p>Peer evaluations rubrics are provided whereby students are instructed on how to use it and the items are expressed in a transparent way.</p>
Class “Interview”+ Poster crafting	Scaffolding examples are provided in each activity but students are allowed and encouraged to come up with their own examples.		
Poster	Students can print their work or have it printed by the teacher.		

Home task	The follow-up activity, even though it targets students’ parents, all the members of the family they choose are invited to intervene.		
Groupings	Even though the teacher supervises that the different groupings include heterogeneous levels, pupils have freedom to choose their partner/s.		Students have the possibility of an extra 10% if they hand in the review sheet (optional).
Learning rhythms			
<p>Heterogeneous groups: When working in threes or groups, these are intended to be heterogeneous so as to allow lower and higher proficiency students to cooperate and learn collaboratively.</p> <p>The “Interview” activity has a multi-level adaptation targeting two proficiency levels (advanced and intermediate on the one hand, and lower on the other (see annex B.11).</p> <p>The Mid-lesson evaluation sheet has a multi-level adaptation targeting three different proficiency level so as to encompass students level diversity (see annex B. 18).</p>			
Learning styles			
<p>Multimodal activities: different learning styles such as aural, visual, kinetic are targeted so as to address learning styles diversity.</p>			

- ATTACHED AS ANNEXES (ANNEX A) ARE THE DIDACT UNIT’S ASSESSMENT TOOLS

2.4. Sessions development

Before describing the unfolding of the sessions, it must be said that two weeks prior to the actual implementation of the Didactic Unit, I had passed to the students a **questionnaire** (see annex D:1) aiming at scanning their attitude towards reading. Additionally, I wanted to know what were the literary genres and titles they were familiar with or used to read. Not surprisingly, their answers (see annex D.1.1 to D.1.6) showed that their liking of reading is determined by the book choice. Moreover, they displayed an –unexpected- reading habit with the majority reading once or twice a week (see annex D.1.2). Also, as anticipated, the genres they were used to reading encompassed YAL titles (*Blue Jeans*, *Harry Potter*, *TQMC*, *Shadow Hunters*, etc.) with almost all the students being either highly familiar or having already read our suggested titles (see annex D.1.6.).

Another important aspect that has to be brought into attention is that, due to curricular and contextual constraints the personal growth model has not been carried out, but only the cultural and linguistic ones, with an emphasis on the latter. On the one side, given the context in which the lesson plan was carried out – the Master’s internship period, as above alluded - I was allocated by the in-service teacher four sessions upon which to articulate my lesson plan. Hence, I decided to first work upon the cultural model. If I wanted to encourage extensive reading, I considered it a priority that students had a culturally contextualized approximation of the book. Moreover, I decided to focus on the linguistic model since I had agreed with the teacher to predominantly instruct pupils on the usage of *can*, as it was one syllabus point to be covered during this course. In this way, my lesson plan would substitute the textbook unit dealing with said point, which students would have otherwise dealt with.

The positive side, however is that throughout the unit the models overlapped, allowing for an integrated implementation of them. For instance, in the first session, where the cultural model was developed, personal growth aspects -tolerance, breaking down stereotypes- were incidentally covered. In the third session alongside the linguistic model articulating the class, cultural aspects –North-American legal prohibitions– were tangentially presented.

2.4.1. Session 1

The first session served as a gateway to introduce students to what I described as something similar to an adventure: “You are going to learn English through literature!” Setting a “bookish” atmosphere was crucial to help them “enter” the story. To this, most students responded with moderate enthusiasm, or scepticism, but mostly with attention, due to the novelty of what I was presenting. While the students were passing to each other and perusing the book copy that I had lent them (see annex B.1), they were also given the **hand-out** of the lesson. Said material included the book’s fragments we were going to deal with, as well as those activities students were about to carry out. The hand-out had a visual counterpart, i.e., a *PowerPoint* presentation serving as digital support for this lesson plan (see Annex B.2).

First, as a **preliminary step**, the group was familiarized with some basic literary terms (cover, protagonist, plot) and genres (fantasy, romance) (see annex B.3). Students had to infer the meaning of these terms, aided both by me pointing to the physical book’s parts (i.e., cover, title, etc.) as well as by raising their awareness upon these terms’ lexical proximity to pupils’ L1 (i.e., “what do you think *protagonist* could mean?”). Similarly, as I wanted to secure their familiarity with the material, the book genres featured in the exercise coincided with the titles they provided me in the aforementioned questionnaire. While this step is optional since providing literary metalanguage was not a primary aim in this unit, I intended to secure pupils’ understanding of these basic terms, incidentally enlarging their vocabulary. Hence, they were told that said concepts would appear all throughout the session so they would get a change to progressively get a clearer grasp of them - with no need for “memorising” but rather understanding them.

In this sense, as a pre-warm-up step, students were invited to **predict** what they thought the book would deal with based on its cover and title (see annex B.1). Set induction questions were raised: “what do you think the book is about?” “have you ever had a diary?” “what may part-time mean”? To this, quite sensibly given the cover’s imagery, one girl said that it could be “about cowboys” or “about guns”. Next, almost no one had a diary as they said it was “old-fashioned” except for another girl who said that she owned one. Finally, some said that *part-time* was “*parte del tiempo*” (L1

transfer). Here the teacher intervened and signalled that *part-time* refers to an employment which is carried out only during half of the day.

Next, students were engaged in a series of **warm up** steps serving their immersion in the cultural dimension of the book, while also setting the stage for the appearance of our protagonist. As a starting point, I presented a photo of a “stereotypical” North-American with Caucasian features; i.e. Donald Trump. He was purposely chosen so as to catch pupils’ attention, which indeed was the case as they all knew who he was and yet, given the context, were quite surprised to see his picture. This led to presenting the notion of **hyphenated identities**. I sought to render such a complex notion as accessible as possible, hence I drew a hyphen on the blackboard and supplied them an example (African-American). I then asked the class to contribute with their own example, which did not presuppose any difficulty for them. Thereupon, to visually enhance their grasp this concept, I displayed images of ordinary and famous people of different ethnicities. Pupils then had to match each photo with their hyphenated identity (Arab-American, Indian-American, etc.) (see annex B.4) – which we did as a whole class.

This step aimed at widening pupils’ perception of the North-American culture, as I prompted them to reflect upon whether being a North-American equated with having Caucasian features. Or, whether North-America is integrated by a multiplicity of ethnicities or hyphenated identities -Native-Americans, in our case- that we fail to acknowledge as prototypical “Americans”.

In the following activity students were more directly engaged as they were asked to “draw an *Indian*”. Surprise ensued: “An Indian from India?” “One with [feathers]?” (the word was provided by me). Here I encouraged them to be as creative as they wished. Their drawings, indeed presented many of the stereotypes surrounding Native-Americans that I wanted to elicit, which also allowed my working upon specific vocabulary (red-skinned, feathers, etc.). And, indeed, there was even an Indian from India (see annex B.5)! After collectively comparing their drawings, I activated students’ background knowledge and raised a series of set induction questions related to their knowledge of “Indians”. The words *tent* and *desert* appeared, alongside the mentioning of a local amusement park ride – whose design in fact consists in a derogatory representation of Native-Americans. Media stereotypically popular

representations of Native-Americans (i.e. Pocahontas, Westerns), aligned with their drawings, were next illustrated. I then inquired upon whether the people displayed were North-American “as well”, to which students seemed to be a bit at a loss.

To counter the previous imagery, realistic pictures of ordinary Native-Americans were displayed (see annex B.6.), which led to a series of awareness inducing questions: “Do these people look like your drawing or the ones on TV, i.e. Disney’s Pocahontas/Westerns? Do you think they still live in tents? Do they look more like you?” Some replied that “[one of the individuals displayed on the projector] still wears feathers”. Hence, they were explained that Native-Americans did wear feathers on special occasions, but that it was not a mere ornament and had an intrinsic meaning. Students were afterwards asked to name cultural stereotypes (a term whose meaning was conjointly constructed - the teacher intervened here and provided an additional explanation of the notion-. To the question “what do people say of Spaniards?”, they replied that “Spaniards like to party and to sleep” and “that here is very hot”. Here I asked them to reflect upon whether that was true.

This discussion aided to raise awareness upon the misleading assumptions we may internalize about other people. It also served to discard the notion of *red-skinned* when referring to natives, and to substitute “Indian” for *Native-American* (hyphenated identity). In a similar way it allowed, if only incipiently, to narrow the prior *cultural gap* by showing that Native-Americans are not an abysmally remote or caricaturised culture - living in tents or wearing feathers as their habitual garment. On the contrary, their lifestyle, even if clearly diverse, is not as divergent from theirs as to impede them to establish connections between their own lives and the protagonist’s – who was about to be introduced.

For this purpose, pupils read a brief yet encompassing fragment whereby the protagonist presented himself as follows: “I am really just a poor-a** reservation kid living with his poor-a** family on the poor-a** Spokane Indian Reservation.” (Alexie, 2007, p. 7) (see annex C: 1). The excerpt was accompanied by a slide illustrating the *protagonist* and the *author*; both being targeted words, and as such, pronounced emphatically (see annex B.7). In terms of the protagonist, I sought to present him as someone close to them: “he is fourteen, just like you”. To this, one of the students

replied in the amusingly defying tone characterising teenagers: “yes, but we are thirteen” (I took it as a sign that he was starting to see the protagonist as a physical person; someone to whom you can actually attach an age). Then, lexical items were brought to their attention “what do you think *reservation* means?” Students, once again displayed their particular wit and responded with a quite literal translation. Also, the swear word featured in the fragment brought hilarity (to the few that knew it) while showing Arnold Junior (the protagonist) as a “rebellious”, somewhat more approachable character. Also I believe it served for them to see that the language found in books is not always “serious” or widely distanced from daily speech.

Images of the Native-American Spokane reservation were next displayed so as to approximate the class to the *setting* (another targeted word) of the story and, most importantly, to a part of the North-American culture they presumably did not know about. Nature and habitat-related illustrations allowed students to observe for instance that Natives do not live in tents, and so to discard said stereotype. Furthermore, a map of the different tribes was showed to them: names such *Apache* or *Cherokee* sounded familiar (either from media or popular culture) and so pupils were able to make use of their own knowledge. Also, it aided to provide them a quick overview of the distribution of Native-American tribes.

Finally, we worked as a whole class upon a **quiz** (multiple choice, complete, true/false questions) (see annex B.8). Said quiz was specifically designed as a way to supply the class with further condensed information on Native-American’s socio-historical reality, in addition to specific vocabulary. Mainly, given students’ age, this step also sought to be playful and dynamic so as to secure their engagement. Students indeed showed enthusiasm towards using ICTs, and an ongoing “competition” for getting the right answer first unfolded during the rest of the session. It must be said that one of the students who in the rest of the classes never paid attention, intervened actively in this activity - as well as in the initial class discussion, when he displayed his visible antipathy towards the figure of Donald Trump.

2.4.2. Session 2

During the second session we worked upon the linguistic model. The class began by recreating the book's scenario, conjuring Junior once again. Students were able to recall terms such as *red-skinned*, *reservation* and *feathers*. Three brief fragments (see annex C. 2-4) dealing with Junior's characterization were thereupon read. One of them reads as follows: "[Drawing is] the only way I **can** become rich and famous. I wish I **could** draw a peanut butter and jelly sandwich, or a fist full of twenty dollar bills, [b]ut I **can't** do that. Nobody **can** do that" (Alexie, 2007, p. 7). This excerpt allowed me to introduce the modal verb *can*, used in this case to express present and past abilities. Comprehension-enhancing aid such as the visual elements featured in the slide accompanying the fragment, helped students to infer the meaning of the extract. Specifically, illustrations of unfamiliar terms such as "*crowded* teeth" or cultural aspects such as the traditional North-American snack "peanut butter and jelly sandwich" were displayed (see annex B.9).

Immediately after, I directed their attention upon the overall meaning of the extract, raising implicit questions which aimed at illustrating the verb's usage in a **real-life context**: "what *could* Junior do when he was *younger*? What *can* he do *now*?". In this sense, a strategy used to guide their attention toward the targeted grammar form (modal verb *can*), was highlighting relevant co-textual information illustrating how the verb works. Next, more explicit information on modal verbs' particularities (regarding tense and person inflection) was very briefly provided. With all the accumulated information, and as a means of fostering their cognitive engagement, students were asked to conjointly form the rule governing the usage of the modal *can*. However, said rule was not formed in a vacuum but only after students had seen its contextualized usage. To secure their understanding, scaffolding was provided by means of a brief enunciation of the grammar form which they had to fill in based on the previously created rule (see annex B.10). Hence, the dynamics followed here and in the subsequent cases when we dealt with grammar consisted in progressively guiding students from more implicit to more explicit information.

In order to practice the verb form, as well as to relate what they read to their **own context**, in pairs or threes students were asked to talk about their own present and past

abilities. Thus, they had to “interview” each other on what is something each of them could do when they were younger - and what they can do now. With this I intended to cover the present and past usage of the verb - as well as the interrogative and affirmative form (see annex B.11). This exercise included a multilevel adaptation (see annex B. 11b) with a varying degree of transparency and difficulty so as to adapt it to pupils’ different levels. Moreover, a guiding example as well as visual suggestions to help them were provided. The examples featured their names since I wanted my pupils to see the usefulness of what they were learning to express things relevant to their daily life.

As I was supervising the task, I observed that students generally tended to use Spanish much more than English and so I tried to instruct them on reverting to English. I could also realize that some lower-level students (two girls in particular) did not know what they had to do, something I partially attributed to a lack of clarity of my instructions, and partially to the difficulty of the task. In terms of grammar proficiency, a fair amount succeeded at using the verb correctly but some others needed further individual assistance (among whom, the aforementioned two girls). This slowed down, so to say, the way I initially sequenced the class, but served the purpose of securing their understanding.

Next, to strengthen the grammar point, we dealt with another fragment featuring the usage of *can* describing some rather special abilities of the protagonist’s mother; i.e., “...my mom can read the newspaper in fifteen minutes” (Alexie, 2007, p. 11) (see annex C. 4). In this sense, to make the content more appealing, I attempted to use a catching phrasing while incidentally suspending their disbelief; something along the lines “let us know a bit more about Junior’s family now...and about his mom’s *superpowers*”. We collectively discussed the fragment whose understanding was once again facilitated by visual aid (especially words such as “baseball score”, “newspaper”, etc.).

After this, in order to have the group further engaged and to trigger the practical usage of the grammar point, students had to write down in a piece of paper their own “superpowers”. That is, each had to note down something they did really well following the structure “I *can*...”. This exercise incidentally explored their personal growth component, since I did not want them to include actual skills, but they were encouraged to come up with any “silly” thing that made them “special”. In other words, what I

wanted is that students considered those particularities or oddities each of us have as “superpowers”. Thus, they ended up writing things like “I can eat three ice-creams [at once]”; “I can make my brother mad in 10 second, etc.” (see annex B. 12). I collected their responses and read them collectively while asking them to guess whose superpower was I reading. This final step turned out to be rather amusing.

Subsequently, as a **follow-up activity**, learners were given a sheet (see annex B.13) where they had to inquire on their parents’ superpowers. Scaffolding was provided by means of questions they could follow. In this sense, I tried to make a point that they should not see it the task “homework” but as a means of “talking to their parents” – with not much success, I believe. In fact, the task did actually represent a part of their assessment (20%).

It must be said up to 5 students were absent during this session as they had an excursion, which was very inconvenient since they would need to catch up in upcoming sessions. Additionally, the rest were overall engaged (even though some of them were rather talkative). The exception was the student we alluded at in the first session. Since he also distracted one of his mates who would otherwise pay attention, I changed the second student in the front row, with a well-behaved group. When I did that, I explained the first student that my intention was helping him to learn, and that it was a pity he would not show any interest. The teacher seconded this, and as a result he compromised to be more engaged (“Okay, alright”). Thus, both of them were moved to the front row and so were engaged in the class dynamics working altogether with other mates (in fact, the “problematic” student asked to work with one of the high-level girls, and so they both did the “interview” task).

Finally, by the end of the session one of the students requested to have a closer look at the book and asked if I thought she had the adequate level to read it, which was highly rewarding. Moreover, two contradictory comments raised by two different students capture the development of this session: “this is so confusing” versus “this class has passed so fast.”

2.4.3. Session 3

Since last class up to 5 students were absent, the first part of the class was devoted to reviewing the previous content more extensively than intended. The downside was that some of the advanced students got bored (“I already know this”). Also, not all of the students had brought the previous’ day home task as some “forgot” to do so.

After having brought back Junior, students read another fragment which illustrated the usage of *can* for prohibitions: “[y]ou can’t teach in a Native-American reservation if you don’t live in the [reservation]” (Alexie, 2007, p. 24) (see annex C. 6). Aligned with the excerpt, we commented upon the things learners were *not allowed* to do – an expression they noted down, forming the grammar rule next (see annex B.14). In order to work upon this, students participated in an exercise where I selected hilariously absurd, shocking, legal prohibitions from different North-American states (see annex B.15). Incidentally, in this exercise cultural components referring to both Native reservations and North-American society in general, were tangentially treated.

In pairs or threes students had to discuss each of the prohibitions’ veracity. In fact, they were all true, but they were all so nonsensical that appeared to be false, hence their hilarity. When checking this activity – in which the group’s teacher participated alongside the students- incredulity ensued: “That cannot possibly be true!”; “Really?” The follow-up of this activity consisted in, within the same aggrupation, discussing and writing down something forbidden in pupils’ city, country – or even at home. For instance, one pair wrote: “In Castellón if [sic] you can’t lie the poo of you [sic]pet in the street” (see annex B.16).

During the second part of the session we worked upon another fragment. It is worth noting that the transition between fragments had to be smooth enough for students to see them as forming a unified whole; that is Junior’s story - to which I wanted them to be attracted. This time, short excerpts featuring the usage of *can* to ask for permission were read, while introducing two new characters in such a way that, ideally, would awaken pupils’ interest: “this is about to change Junior life”.

Students then worked upon the grammar rule in a practical way. In this sense, pairs of volunteers were asked to come in front of the class and to draw from a box a small folded paper featuring some kind of familiar activity whose fulfilment depends on

asking permission to someone (i.e., going to a concert, buying a new phone, etc.) (see annex B.17). They had to choose to *whom* and *how* they would ask for permission - so they would also work upon the pragmatics and contextual appropriateness of the verb. They did very brief (4-5 exchanges) role-plays, which allowed for the participation of many pairs. In this sense, some of the exchanges and their targeted linguistic structures were between a father and a daughter: “can I buy a new phone?” or between two sisters: “can I borrow your belt?”.

Finally, in order to scan what they had learnt so far, students were provided with a mid-lesson examination sheet to be filled in at home (accounting 20% of the final mark) (see annex B. 18). This sheet had a multimodal adaptation (see annex B.18b) considering three levels of difficulty so as to accommodate the diversity of learning rhythms found in the class.

2.4.4. Session 4

During the fourth session students were engaged in a group game whose purpose was strengthening their usage of the targeted grammar point in a dynamic and playful way (see annex B.19). In short, the game’s rationale consisted in dealing with the notion of abilities so as to elicit as much as possible the usage of the verb *can*. Also, it aimed at being aligned with the book thematic and so, whenever possible, it featured cultural and book-related aspects (for instance, Native-American tribe names). Mainly, it would unfold in three different scenarios. Specifically, within the first phase students had to sum up points whenever each of the group member complied with a given ability (i.e. “can you *read a map*?”). During the second phase each previously selected groups’ spokesperson had to perform several tasks; i.e., “can you memorise these Native-American tribes?”. Finally, within the third phase one representative had to achieve a “feat” so as to get bonus points (i.e., singing, drawing, etc.). The points would be recounted after each phase. Moreover, as an incentive they were told they would be awarded a small prize.

Thus, three groups whose names were *A team*, *Pringles* and *URSS*³, were formed. All the students were intensely engaged in the game since they all wanted to win (which

at times included cheating). In this sense, I needed the in-service teacher's assistance to temperate their enthusiasm, so to say. Moreover, during the first phase some of them were only counting the points and so I instructed to ask each other the targeted form "*can you...*?" During the second phase they had to spell the word "Cherokee" for instance, which all did quite disastrously. In the third phase, when they had to show their abilities in front of the class, some displayed more creativity than others; they would draw "the most perfect circle" or twist their tongues. I asked the teacher to be their jury in this last phase and so a rather nice atmosphere ensued. Finally, the prize I had prepared for them consisted in a pin (see annex B.20). All the members were awarded one, not only the winners, so as to avoid resentment or sadness, alongside some treats (which, of course, is an optional step).

To conclude the lesson plan, I handed in an optional review sheet (see annex B. 21) so pupils could practice the unit's grammatical content with a views on their upcoming examination. Also, I wanted them to fulfil a final **questionnaire** (see annex D.2) to find out their attitudes towards literature, and towards this book in particular, once the lesson was over. Moreover, I asked my students whether they intended to read the book some time soon: three girls said they would like to do so, one of whom showed a strong determination in this sense. The rest of the students showed mild enthusiasm and some of them did not provide me with much feedback at all.

2.4.5. Session 5 and 6

As above mentioned, the sessions devoted to deal with pupils' personal growth were not carried out due to contextual constraints (i.e., being allocated four sessions). Had these sessions actually took place, the scheduling would have consisted on working upon a fragment representative of a situation where the protagonist receives sustained encouragement articulated through the targeted point *can* (see annex C.9) (ideally, the reading would have started in the last 15 minutes of the previous class). Thus, a discussion on what is something they feel unable to do, or cannot achieve would have ensued (i.e., pass the English exam, learn to cook, stop arguing with the parents, etc.). This topic was not fortuitous since I was aware some of them were struggling with some

subjects. Besides, as they come from different groups, encouraging each other would have served as a bonding activity.

Once each class member would have mentioned the specific think they struggle with, in pairs or threes students would have been instructed upon picking one classmate for whom they would create a digital, motivational **poster**. To give students more tools for carrying out their project while also working upon their motivational dimension, they would have listened to a song, (see annex B.22) specifically related to this issue; i.e. Sia and David Guetta's *Flames* (2018). The rationale for including this song is that it features the targeted formulae "you can do this!" and other related ones such as "don't give up". Since the overall vocabulary is accessible and the structures are rather repetitive, students would have thus been familiarized with lexicon and formulaic expressions aiding at encouraging others.

After this, they would have been presented *Canva* (see annex B.23), a digital tool facilitating the creation of very visual digital posters, and whose basic manipulation is rather straightforward. This session then, would have been carried out in the computer lab so students could have worked on their creations: a **digital poster** encouraging one of their mates on an issue they would have had previously inquired upon. Scaffolding by means of a template created by the teacher would have been provided to lower level students to help their realization of this task, altogether with an example displayed for the whole class (see annex B.24). As mentioned, this small project would have been carried out in pairs or threes, with the teacher constantly guiding pupils both in regards to linguistic aspects, as well as when dealing with the digital tool.

Finally, students would have presented their creations during the second part of the following class (they would have had the possibility to work upon the poster at home). During their presentation they would have been instructed on mentioning to whom the poster is addressed, and why they chose said mate. Their assessment would have been carried out through several rubrics designed to asses their continuous workgroup, their poster's content as well as the actual presentation of the final work. (see Annex A.3, 4, and 5). A very straight-forward peer assessment-rubric would have also been provided (see Annex A.6) as a means of encouraging learners reflecting upon their mates' works.

2.6. Assessment

In terms of the assessment criteria guiding this lesson plan, marked relevance has been devoted to the **daily participation** of the students. In this sense, when assessing class participation, not only initiative and volunteering are encompassed (10%), but also students' overall performance in the different class activities (10%). Additionally, the reading dynamics are also contemplated (fluency, strategies) and thus granted a 10% of the final grade. Alongside the coursework, the work carried at home through the task involving the parents (see annex B: 13) accounts for a 10% of the final grade.

Moreover, the **poster** students are expected to craft within the personal growth model is quite significant since it involves many steps. Thus three areas are assessed: the competence students have of working in groups, the written result and the oral presentation. The handling of the digital tool selected for this activity is also taken into account. Thus, the poster accounts for a 40% of the overall mark.

Finally, students have to carry out a mid-lesson examination (20%) (see annex B:18), which was essentially intended for them to refresh the notions seen in class up to that point – this is way they were asked to do it at home. Finally, a grammar review sheet is handed to the students, and even though it is optional, lower-level students are encouraged to complete it, opting to an extra 10% (see annex A. 1 for an overview of the assessment tools of this lesson plan).

2.7. Discussion and improvement proposals

In what concerns the overall evaluation of the effectiveness and viability of this lesson plan, it can be remarked that the **class participation rubric** (see annex A.2) was rather difficult to follow. Even though I do have an overall knowledge of who participated and who turned in the materials, I did not have the physical time nor expertise so as to balance the management of the class and fill in all the rubrics' items. An improvement proposal could consist in more transparent rubrics and fewer, more compact assessment tools.

Furthermore, the **hand-out** given to the students was envisioned as scaffolding for

their note-taking, as well as serving for organizational purposes. However, even though I did not intend for it to substitute their textbook, it would happen that students were initially more interested on the hand-out than on my explanation (understandably, if we consider that it was something new for them). More than this, they initially saw it as something mandatory, in other words as “work” expressing things such as: “how many sheets!”. Additionally, the hand-out copies plus the additional worksheets may turn out somewhat costly, especially if we consider the implementation of this lesson plan in larger groups. An improvement proposal would be reducing the length of the hand-out, incorporating only the book fragments as well as those essential activities that need a sheet as a support.

Moreover, in terms of class management, I miscalculated the time students’ needed to fulfil every activity and also failed to preview the time to be allocated to those students who needed additional explanations. And ad-hoc factor accounting for these “extra” explanations is that several (different) students went missing in more than one session and so time had to be devoted for them to catch up. Improvement then would call for better scheduling and more capacity for integrating students’ needs -as well as unplanned aspects- in the activities’ sequencing.

By the same token, as mentioned in the development of the second session, giving attention to the different class learning rhythms proved challenging. For one, the adaptation I crafted for the “interview” task (see annex B, 18-18b), proved difficult for some of the pupils, especially for two lower level ones. While factors such as proficiency level and a lack of familiarity with activities more interactive in nature intervened, I believe this confusion also had to do with my adaptation. I intended to design the exercises so as to be accessible, yet demanding some cognitive engagement – especially for higher proficiency levels. However, it is possible that cognitive processing was sought at the expense of clarity, which of course calls for more preparation when dealing with the design of exercises.

A further limitation of this lesson plan’s methodology is the fact that, given our aim of working intensive reading, this skill has received at times perhaps a rather incidental treatment. Concomitantly, it could be argued that the literary fragments that articulated the sessions, rather than dealing with reading comprehension *per se*, were seemingly

used as a too subsidiary to the purpose of teaching grammar (modal verb *can*).

Nonetheless, it must be born in mind that the overarching rationale of this lesson plan was to offer students a first, user-friendly yet realistic approximation to learning English through literature. Hence, given their specific context -young learners with a beginners' proficiency level and the specific need to be instructed upon the modal verb *can* -, I wanted to make it a priority that through a literary lesson plan, students would master the grammar point *while* having a pleasurable experience. These criteria, then, accounts for the length of the fragments –rather short– as well as for “departing” from the text, especially in the final implemented session where the game was carried out.

As a last remark, it can be said that, indeed, essential to exploiting the book to the full and enhance its attractiveness, is depicting an immersive bookish scenario, where pupils' disbelief is suspended. Even though this may not succeed with every student, it is worth trying for those who did seem to “believe” Junior's story (and, while highly subjective, this is something one can “read” in pupils' face). Also, I have realized that any resources at hand - small box, coloured post-its, small awards such as pins- can serve to make the activities a small “adventure”, something new so that students may want to be part of it. Similarly, I believe that personalizing the activities by using students' actual names aids their engagement.

3. CONCLUSION

This dissertation aimed at presenting an improvement proposal of the current pedagogy of EFL in Spanish secondary schools whereby I sought to prompt the reconsideration of literature as a central resource in the language classroom. More specifically, I have argued upon the feasibility of relying on literary fragments to deal with students' linguistic, cultural and emotional dimensions. Hence, I designed a YA literature lesson plan based upon Sherman Alexie's *The Absolutely True Diary of a Part-time Indian* (2007). Simultaneously, through its implementation, I attempted to counter the original drawbacks adduced by in-service teachers justifying the absence of literary texts from the classroom (i.e. time-constraints, the need to cover the syllabus' points and students' low proficiency).

After its development, this class experience has illustrated that, when dealing with an attractive book **choice**, aligned with students' preferences and their proficiency level *and* presented within a dynamic and engaging format – students do enjoy dealing with literature. Aside from their classroom engaged performance, we can further illustrate this point by referring to students' answers to a questionnaire⁴ I passed to them on the final session (see annex D:1). The results indeed show an overall positive consideration of their classroom experience, with many students responding that they enjoyed “a lot” these sessions (see annex D:2.5.) Most importantly, a significant part expressed feeling able to read our book in English (see annex D.2.3), which proves that these sessions have awakened their interest toward it – if only incipiently. In fact, while many pupils voiced a liking of the book presented, some of them displayed explicit interest in reading it some time soon: a couple of them “this summer”, and some others “next year” (see annex D.2.3.). One student even annotated in her questionnaire her intention of “buying” the book! With this, we consider to have at least partially fulfilled our goal of encouraging autonomous, extensive reading.

Furthermore, it must be mentioned that the present lesson plan has managed to “cover the syllabus” by instructing pupils on a specific grammar point while enlarging – of course, very modestly - their vocabulary. Additionally, it has contributed to challenge the assumption that students' overall proficiency level is an insurmountable barrier to using literature.

To strengthen this claim, we can adduce students' performance on an exam carried out independently of this didactic unit. That is, two sessions after our class experience, the group was examined on the grammar point targeted on their textbooks' upcoming unit (the modal verb *can*). Having dealt with my lesson plan instead, students' test featured some of the adapted activities from the review sheet I had previously crafted for them, alongside the vocabulary seen in the preceding sessions. Being aware of this, and as means of following up their performance, I inquired upon their results. To this the teacher reported that the vast majority had passed this exam. Surprisingly, students who in their previous examination failed or performed rather poorly, managed to achieve quite a good grade this time. However, the counterpart perhaps are two high proficiency students who scored two points lower than usual – to this it must be said that one of them did not attend two of the four sessions.

Regrettably, it must be acknowledged that we did not have the chance to extensively deal with pupils' personal growth dimension, as it would have been ideally the case. Hence, an empirical, first hand exploration of how secondary school students' affective dimension can be explored through literature, is a territory that still needs to be personally mapped. Conversely, the material and organizational constraints entailing the preparation of this lesson plan cannot, of course, be overlooked. Indeed, the quest for selecting the most appropriate title and the overall elaboration of the sessions, required much time and effort (and material investment, truth be told). While this is something to be born in mind when deciding to incorporate literature to our daily pedagogic practice, I believe that it should by no means be a deterring factor.

On a more personal note, the arduous process of this dissertation, has served to render me more practically aware of the relevance and unexplored possibilities lying dormant in literature. Having rather timid expectations before the implementation of the Didactic Unit, I was “conversed” by the way in which students reacted to it. Here by no means I refer to every reaction, but to those few who I know will remember both Junior (our protagonist), and how to express “present and past abilities”. That is why I believe educators should not remain inadvertent to the task of creating and exploiting each opportunity at hand to get students closer to literature –because of the unexpected ways in which you can instil passion in young learners while creating a site

for meaningful class interaction.

All in all, even though limited in scope, this dissertation constitutes further empirical evidence aiding the reconsideration of the centrality literary discourses should have in the didactics of EFL. This discussion, then, has hopefully substantiated the claim that literature can prove a faithful ally in teachers' naïve yet critical endeavour of recruiting pupils in the crusade for a better, fuller life experiencing.

4. REFERENCES

- Alexie, S. (2017). *The Absolutely True Diary of a Parte-Time Indian*. New York: Little, Brown & Co.
- Augustín Llach, P. (2007). Teaching Language through Literature: The *Wasteland* in the ESL Classroom. *Odisea*, 8, pp. 7-17.
- Bobkina, J., & Dominguez, E. (2014). The Use of Literature and Literary Texts in the EFL Classroom; Between Consensus and Controversy. *International Journal Of Applied Linguistics & English Literature*, 3(2), 248-260. doi: 10.7575/aiac.ijalel.v.3n.2p.248
- Barthes, R. (1977). *Roland Barthes by Roland Barthes* (Trans. R. Howard). Berkley: University of California Press. Retrieved from: https://monoskop.org/images/b/b3/Roland_Barthes_by_Roland_Barthes.pdf
- Brumfit, C. J. & Carter, R. A. (1986). *Literature and Language Teaching*. Oxford: Oxford University Press.
- Byrne Bull, K. (2011). Connecting with texts: Teacher candidates reading young adult literature. *Theory into Practice*, 50 (3), pp. 223-230.
- Carter, R., & McRae, J. (2014). *Language, literature and the learner: Creative classroom practice*. London: Routledge.
- Collie, J., & Slater, S. (1987). *Literature in the language classroom: A resource book of ideas and activities*. Cambridge, UK: Cambridge University Press.
- Hogan, C. P. (2017). Affect Studies and Literary Criticism. *Oxford Research Encyclopedia of Literature*, pp. 1-33. doi: 10.1093/acrefore/9780190201098.013.105
- Daskalovska, N., & Dimova, V. (2012). Why should literature be used in the language classroom?. *Procedia-social and behavioral sciences*, 46, pp. 1182-1186. doi:10.1016/j.sbspro.2012.05.271
- Guetta, D., & Furler, K. (2018). *Flames* [online song]. What A Music LTD/Parlophone. Hill, D. R. (2008). Graded readers in English. *ELT journal*, 62(2), pp.184-204.
- Hall, G. (2005). *Literature in language education*. London: Palgrave.
- Gardner, R. C. (2006). Motivation and Second Language Acquisition. *Seminario Sobre Plurilingüismo: Las Aportaciones Del Centro Europeo de Lenguas Modernas de Graz* [Seminary on Plurilingualism: The contributions of the European Modern Languages from Graz]. Universidad de Alcalá, Spain
- Johanson, S. (2014). "I want to help them love reading" *An exploration of teachers' use of fiction in English teaching* (Thesis). Department of Language, Literature and Intercultural Studies: Karlstads Universitet.

- Karen, C. (2011). Young Adult Literature: Growing Up, In Theory. In S. Wolf, K. Coats, P. Enciso & C. A. Jenkins (Eds.), *Handbook of Research on Children's and Young Adult literature* (1st ed.), pp. 315-330. New York: Routledge.
- Kramsch, C. & O. Kramsch (2000). The avatars of literature in language study. *The Modern Language Journal* 84 (1), pp. 553-573.
- Krashen, S. (1989). We acquire vocabulary and spelling by reading: Additional evidence for the input hypothesis. *The modern language journal*, 73(4), pp. 440-464.
- Lazar, G. (1993) *Literature and Language Teaching*. Cambridge: Cambridge University Press (CUP)
- Liarte, J. L. *Unidad Didáctica: Diseño y Creación de Paisajes Sonoros*, pp. 1-10. CEFIRE. Castellón.
- Lima, C. (2005). Is the rest silence...? *IATEFL* (186), Available at: <http://www.iatefl.org/iatefl/iatefl-voices>.
- (2010). Selecting Literary Texts for Language Learning. *Journal of NELTA*, 15 (1-2), pp. 110-114.
- Okunieff, D., & Muñoz, R. (2012). Online Quiz Maker: Create Free Beautiful Quizzes | *Typeform*. Available at: <https://www.typeform.com/quizzes/>
- Ortells, E. (2013). Teaching English as a foreign language in Spanish secondary schools: The value of literature. *English Teaching: Practice and Critique*, 12(1), pp. 91-110. Available at: <http://education.waikato.ac.nz/research/files/etpc/files/2013v12n1nar1.pdf>
- Paran, A. (Ed.) (2006). *Literature in language teaching and learning*. Alexandria, VA: TESOL.
- (2008). The role of literature in instructed foreign language learning and teaching: An evidence-based survey. *Language teaching*, 41(04), pp. 465-496.
- Perkins, M., & Obrecht, C. (2012). *Canva*. *Canva.com*. Available at: <https://www.canva.com/>
- Rashidi, N., & Piran, M. (2011). The Effect of Extensive and Intensive Reading on Iranian EFL Learners' Vocabulary Size and Depth. *Journal of Language Teaching and Research*, 2(2), pp. 471-482. doi: 10.4304/jltr.2.2.471-482
- Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. *Official Journal of the European Union*, December 18, 2006, pp. 1-9. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32006H0962&from=EN>

- Royal Decree 1105/2014, of 26th November which establishes the basic curriculum of the Compulsory Secondary Education and Baccalaureate. *Official State Gazette*, January 3, 2015, nr. 3, pp. 169-546. Available at: <https://www.boe.es/boe/dias/2015/01/03/pdfs/BOE-A-2015-37.pdf>
- Sage, H. (1987). *Incorporating Literature in ESL Instruction*. New Jersey: Prentice-Hall.
- Short, M., & Candlin, C. (1986). Teaching study skills for English Literature. In C. Brumfit & R. Carter (Eds.), *Literature and Language Teaching*, pp. 89-109. Oxford: Oxford University Press (OUP).
- Savvidou, C. (2004). An integrated approach to the teaching of literature in the EFL classroom. *The Internet TESL Journal* (12).
- Sumara, D. (2002). *Why Reading Literature in School Still Matters: Imagination, Interpretation, Insight*. London: Lawrence Erlbaum Associates, Inc.
- Susser, B., & Robb, T. (1990). EFL Extensive Reading Instruction: Research and Procedure. *JALT Journal*, 12(2), pp. 1-16. Available at: <http://www.cc.kyoto-su.ac.jp/~trobb/sussrobb.html>
- Teacher Training Centre of the Autonomic Education and Research Secretary of the Regional Ministry of Education, Research Culture and Sport (CEFIRE). (2015). *Curricular concretion of the Decree 87/2015, of 5th July, which establishes the curriculum and develops the general organization of the Secondary Compulsory Education and Baccalaureate in the Valencian Community*, pp. 1-44. Available at: http://mestreacasa.gva.es/c/document_library/get_file?folderId=500014770251&name=DLF E-940570.pdf
- Torres, A. R. (2012). Literature in the foreign language syllabus: Engaging the student through active learning. *Tejuelo: Didáctica de la Lengua y la Literatura. Educación*, (15), pp. 9-16.
- Van, T. (2009). The Relevance of Literary Analysis to Teaching Literature in the EFL Classroom. *English Teaching Forum*, 47(3), pp. 2-9.
- Wu, Y. (2008). Teaching Young Adult Literature in Advanced ESL Classes. *The Internet TESL Journal*, 14(5). Available at: <http://iteslj.org/Articles/Wu-YoungAdultLiterature.html>
- Zafeiriadou, N. (2001). Exploring literature texts in the EFL classroom. A pedagogic approach. *TESOL Newsletter*, 10(4), pp. 1-14

5. NOTES

1. At the national level, our syllabus is based on the legal dispositions regulated by the Spanish Ministry of Education in the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato* (Royal Decree 1105/2014, of 26th December, establishing the basic syllabus of the Compulsory Secondary Education and Baccalaureate)
2. The Royal Decree (Decree 1105/2014) above mentioned has a pedagogic adaptation or curricular concretion *Documento Puente*, bridging the legislations establishing the secondary education official syllabus and the pedagogic practice. It aims thus at facilitating the scheduling of the lesson plans to practitioners by listing specific contents in relation to the four skills, and profiling the success markers and evaluation criteria aligned with the aforementioned content. Said paper has guided the implementation of this didactic unit in terms of complying with the legal education dispositions.
3. The Key Competences (**KC**) listed in the Royal Decree 1105/2015 from the Spanish legislation (p. 179), are the equivalent of the competencies devised by the European Commission through the *Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning*. To the nomenclature featured in the official document and for organizational purposes, we attached the following shortening as listed in the development of Didactic Unit.
 - a. Competence in Linguistic Communication (communication in the mother tongue and communication in a foreign language): **KC1**
 - b. Mathematical competence and basic competences in science and technology: **KC2**
 - c. Digital competence: **KC3**
 - d. Learning to learn: **KC4**
 - e. Social and civic competences: **KC5**
 - f. Sense of initiative and entrepreneurship: **KC6**
 - g. Cultural awareness and expression: **KC7**
4. The names of the groups chosen by the students respond mainly to their particular sense of humour. In this sense, the first group, integrated by female students, presented themselves as the “A team”. The second group’s name intends to be a pun where students played with the Spanish word *pringados* (i.e., losers) and the popular brand *Pringles*. Finally, within the third group there was a student very much interested in historical armed conflicts, hence he chose a somewhat puzzling denomination, *URSS* (the Spanish acronym of the former Soviet Union or USSR).

5. The post-lesson questionnaire was filled in by 11 students out of 18. Alternatively, the pre-lesson questionnaire was filled in by 15 out of 18. Among those absent, some students had two different extracurricular activities, on two respective days. I am unaware of the reasons behind the absence of the remaining absent students.

6. ANNEXES

6.1. Annex A: Assessment tools

Annex A. 1.: Assessment tools overview

Assessed Item		Assessment tool	Mark	
Class participation	Intervention and attitude (20%)	Rubric 1	40%	100%
	Accuracy (10%)			
	Home task (10%)	Rubric 1 and 3		
Poster	Group-work (10%)	Rubric 2	40%	
	Written part (10%)	Rubric 3		
	Presentation (20%)	Rubric 4		
Mid-Evaluation sheet	Lexis/Grammar	Correction	20%	
Review sheet (optional)	Grammar	Correction	10%	

Annex A. 2.: Rubric 1: Class participation + home task

RUBRIC 1: CLASS PARTICIPATION + HOME TASK							
2n.LA.BL5.4. Realitzar de manera eficaç tasques o projectes; tenir iniciativa per a emprendre i proposar accions, sent conscient de les seues fortaleces i debilitats; mostrar curiositat i interés durant el seu desenvolupament, i actuar amb flexibilitat, buscant solucions alternatives. 2n.LA.BL3.2. Llegir en veu alta textos literaris breus i ben estructurats, articulant correctament les paraules, amb ritme, entonació i una progressiva automatització que li facilite la comprensió del text .		2n.LA.BL5.4.2. Té iniciativa per a emprendre i proposar accions quan realitza tasques o projectes del nivell educatiu 2n.LA.BL5.4.3. Mostra curiositat i interés durant la planificació i el desenvolupament de tasques o projectes del nivell educatiu en què participa. 2n.LA.BL3.2.1. Llig en veu alta textos breus i ben estructurats, articulant correctament les paraules, amb l'entonació i el ritme necessaris per a adquirir una progressiva automatització que li facilite la comprensió del text					KC1 KC6
Assessed Item		A+	A	B	C	D	D-*
20%	Volunteering and initiative		Volunteers and participates in all the class exercises, and shows interest.	Participates in almost all class exercises with irregular interest.	Participates punctually with mild to no interest.	No participation whatsoever and lack of interest.	
	Accuracy of class exercises		Shows accuracy of the targeted learning items in the different exercises with no mistakes.	Shows irregular accuracy of the targeted learning items in the different exercises with some mistake.	Shows moderate mastery of the targeted class item with frequent mistakes.	Shows no mastery of the targeted class items with systematic mistakes and no willingness to improve	
	Reading tasks		Clear reading with intonation and grasping the overall message through inference	Reading has some minor intonation flaws and understanding difficulties.	Reading is difficult to follow but tries nonetheless.	No volunteering to read due to apparent lack of interest.	

			making.				
10%)	Home task (10%)		Hands it in on time, complete and with no mistakes.	Hands it in on time but has several mistakes.	Hands it in incomplete and/or after the deadline with additional mistakes.	Does not hand in the home task and shows no interest towards its completion.	

*Here and in the subsequent rubrics the assessment mark corresponds to

A+ = 10 A=9-8 B= 8-6 C= 5 D=4-2 D- = 1

Annex A. 3.: Rubric 2: Group-work participation

RUBRIC 2: GROUP-WORK PARTICIPATION						
2n.LA.BL5.7. Participar en equips de treball per a aconseguir metes comunes i assumir diversos rols amb eficàcia i responsabilitat , donar suport a companys i companyes demostrant empatia i reconeixent les seues aportacions i utilitzar el diàleg igualitari per a resoldre conflictes i discrepàncies.			LA.BL5.7.1. Assumeix, amb supervisió, diversos rols amb eficàcia i responsabilitat quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.2. Dóna suport , amb supervisió, als seus companys i companyes, demostrant empatia, i reconeix les seues aportacions quan participa en equips de treball per a assolir metes comunes. 2n.LA.BL5.7.3. Resol , amb supervisió, els conflictes i les discrepàncies habituals que apareixen en la interacció amb els seus companys i companyes mentre participa en equips de treball utilitzant el diàleg igualitari			KC4 KC6
Assessed Item	A+	A	B	C	D	D-
Group-work roles		Active participation while coming up with new, valuable ideas, reasonably justifying their preference as well as very efficiently fulfilling the assigned role.	Active participation while coming up with new ideas, with no justification on their preference as well as efficiently fulfilling the assigned role.	Participation while coming up with some ideas, with no justification on their preference as well as fulfilling the assigned role	Shows inhibition when stating their preferences, and does not fulfil the assigned role.	
Positive interaction		Encourages mates' participation while listening attentively to their justified proposals and explicitly acknowledging said proposals' value .	Listens attentively to their mates' while they express and justify their proposals, explicitly acknowledging their value .	Listens to their mates' while they express and justify their proposals, with no explicit acknowledgment of their value.	Is withdrawn or distracted in the decision-taking process without acknowledging the request for their participation.	

Conflicts solving		Intervenes actively in the group decision-taking process while exposing their own proposals and listening to mates. Shows disconformity in a respectful and reasoned way.	Intervenes in the group decision-taking process while exposing own proposals and listening to mates. Shows disconformity in a respectful way but with no further reasoning.	Intervenes irregularly in the group decision-taking process while exposing some proposals and listening to mates. Shows conformity with the group' without transmitting their disagreement.	Does not intervene in the group decision-taking process and/or shows disconformity in an inappropriate way.	
--------------------------	--	--	--	---	---	--

Annex A. 4.: Rubric 3: Poster crafting

RUBRIC 3: POSTER CRAFTING						
2n.LA.BL4.1. Produir o coproduir, amb ajuda de models , textos escrits breus, continus o discontinus, coherents i estructurats [...] en els àmbits personal, públic, educatiu, aplicant les estratègies de planificació, execució i revisió amb creativitat i sentit estètic .			2n.LA.BL4.1.1. Produeix o coprodueix , amb ajuda de models i diccionaris, textos breus , continus o discontinus, coherents i estructurats, en diferents suports, encara que cometa alguns errors gramaticals, utilitzant les estratègies de producció escrita.			KC1 KC6
Assessed Item	A+	A	B	C	D	D-
10% Targeted grammar point: modal verb <i>can</i>		Correct usage of the modal <i>can</i> for the purpose of encouraging mates all throughout the composition with few to no mistakes.	Correct usage of the modal <i>can</i> for the purpose of encouraging mates all throughout the composition with some mistakes.	Usage of the modal <i>can</i> for the purpose of encouraging mates with systematic mistakes.	Does not display a correct usage of the targeted point.	
10% Overall accuracy		The overall composition is well structured incorporating the models seen in class as well as adding new ideas.	The overall composition is well structured incorporating almost all of the models seen in class without incorporating new ideas.	The overall composition incorporates few models seen in class with some mistakes.	The text is not comprehensible due to lexical and syntactic mistakes and does not incorporate individual ideas.	
10% Lexical richness		The vocabulary used incorporates all the examples	The vocabulary used incorporates some of	The vocabulary used is basic and does not add new	The text has very few vocabulary items .	






		seen in class while adding new terms .	examples seen in class but without adding new terms.	words.		
Originality		The overall text is very original while visibly fulfilling the purpose of encouraging mates.	The overall text is rather original fulfilling the purpose of encouraging mates.	The overall text lacks originality fulfilling the purpose of encouraging mates.	There is almost no message and does not fulfil the purpose of encouraging mates.	

Annex A. 5.: Rubric 4: Poster presentation

RUBRIC 4: POSTER PRESENTATION						
<p>2n.LA. BL2.1. Produir o coproduir, aplicant estratègies d'expressió oral i amb l'ajuda de models, textos monològics o dialògics breus, comprensibles i estructurats, sobre temes pròxims als seus interessos, en diferents suports, en els àmbits personal, públic i educatiu, en un registre formal, informal o neutre, encara que a vegades hi haja pauses, vacil·lacions i rectificacions.</p> <p>2n.LA.BL5.3. Crear i editar continguts digitals com documents de text o presentacions multimèdia amb sentit estètic utilitzant aplicacions informàtiques d'escriptori per a incloure'ls en els seus propis projectes i tasques [...]</p>		<p>2n.LA.BL4.1.1. Produeix o coprodueix, amb ajuda de models i diccionaris, textos breus, continus o discontinus, coherents i estructurats, en diferents suports, encara que cometa alguns errors gramaticals, utilitzant les estratègies de producció escrita.</p> <p>2n.LA.BL5.3.1. Crea i edita documents de text i presentacions multimèdia amb sentit estètic, que inclou en els seus propis projectes i tasques, fent servir aplicacions informàtiques d'escriptori [...]</p>				KC1 KC3 KC7
Assessed Item	A+	A	B	C	D	D-
10% Fluency		The message is articulated in a fluent way with almost no pronunciation mistakes; few to none pauses or hesitations that are overcome.	The message is articulated in a fluent way with some pronunciation mistakes and some long pauses affecting the overall flow.	The message has visible pronunciation mistakes but is overall comprehensible.	Too many pronunciation mistakes and long pauses hindering comprehension.	
10% Structure and Accuracy		The oral message is excellently structured , having cohesion and coherence and with almost no	The oral message is well structured but has some correction mistakes affecting	The oral message is not clearly structured while having some correction mistakes affecting	Lack of structure while having too many grammar mistakes for	

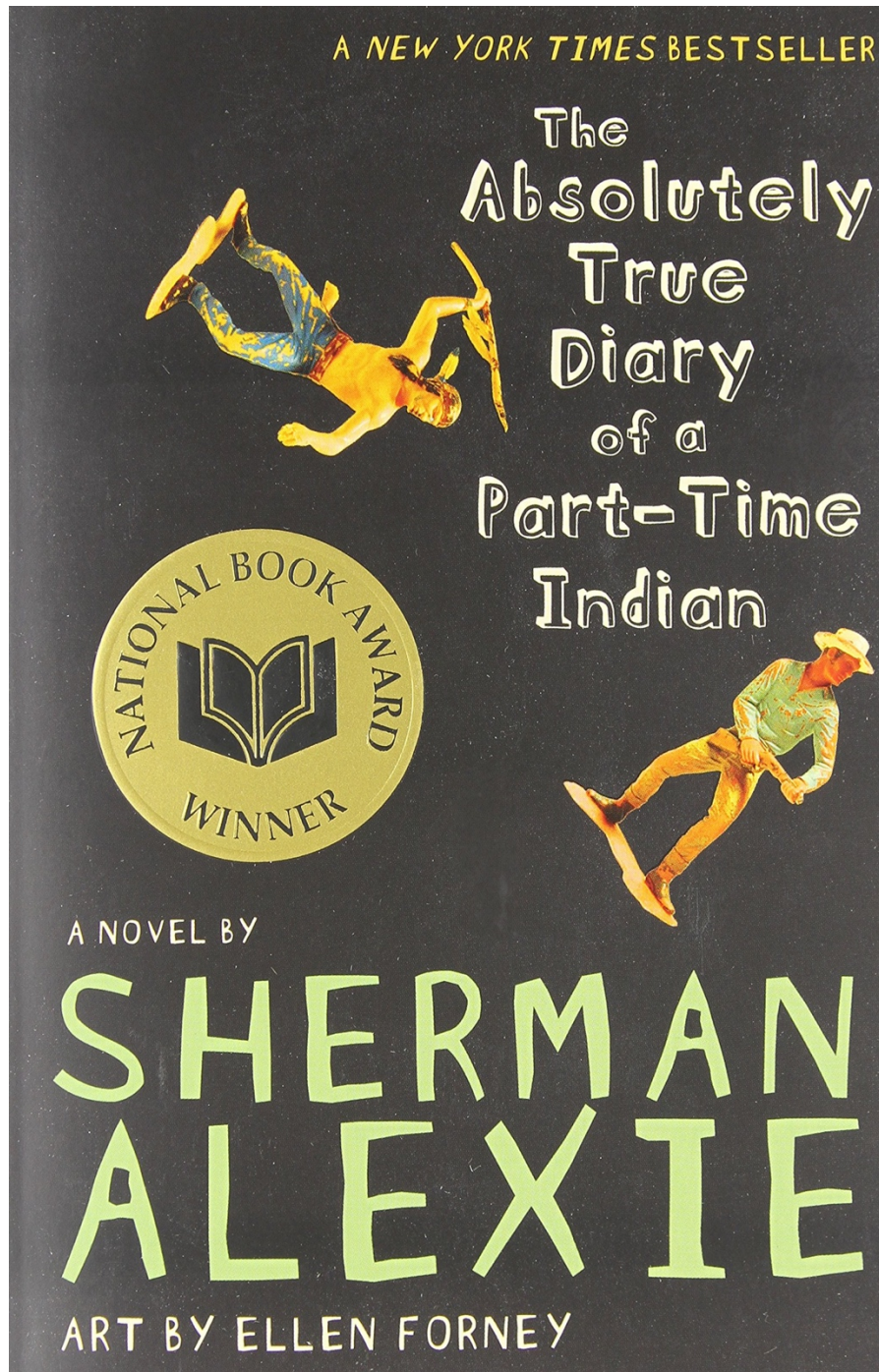
		correction mistakes.	coherence.	coherence.	the message to be coherent.	
10% ICT: Canva		Incorporates all the features of <i>Canva</i> explained in class while exploiting some additional features.	Incorporates the basic features of <i>Canva</i> explained in class with no additional features.	Has trouble incorporating the features of <i>Canva</i> explained in class but tries nonetheless.	No mastery of <i>Canva</i> as it is clear that has not tried to understand how it works.	
10% Creativity		The final poster is highly creative incorporating appealing visual effects.	The final poster shows some creativity incorporating some visual effects.	The final poster is not entirely creative and visual effects are scarce .	The final poster entirely lacks creativity and visual effects .	

Annex A. 6.: Rubric 5: Peer-assessment rubric (group or pairs assessment)

Group's name Mark:	I have observed... Give examples in each case.				 Write something you enjoyed the most and the least.	 Write an improvement suggestion for you partners.
Group's name	Pronunciation					
	Vocabulary					
	Originality					
	Grammar					

6.2. Annex B: Didactic unit resources

Annex B.1: Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007) cover



[illegible]

Annex B.3: Activity 1: Literary terms

1. Books, Books, Books

1.1. These are **Young-Adult** titles. Match these options with the titles.

Fantasy, Romance, Saga, Dystopia, Humour







1.2. Pay attention to these words as you will hear them during the Unit. You will have to note their meanings as they appear.



- Plot
- Main characters, protagonists
- Secondary Characters
- Title, Author
- Setting
- Cover

Annex B.4: Activity 2: Hyphenated identities

2.2. These are hyphenated cultures (-). An “American” can also look like this. Match these pictures. Do you know any other famous hyphenated Americans?

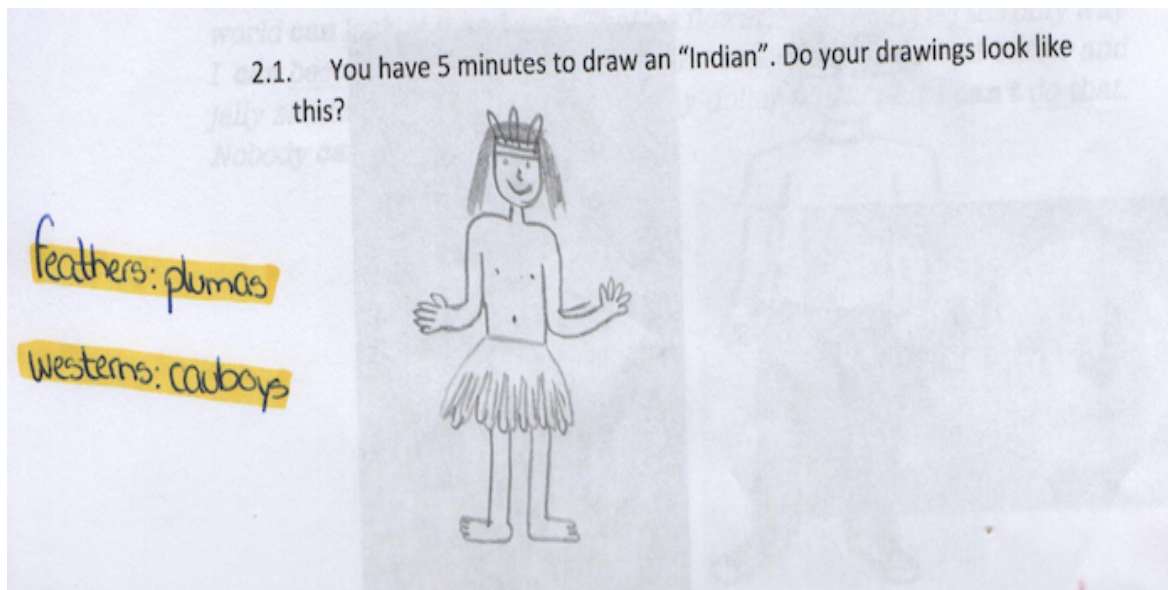
African-American	1. 	2. 
Asian-American (Japanese/Chinese-American)	3. 	4. 
Arab-American		
Indian -American		



A **STEREOTYPE** is an idea or image that many people have of a (...)person or thing, but which is often **not true** in reality (Oxford Dictionary). Can you mention any stereotype? For example: *All Americans are “White”*.

Annex B.5: Activity 3: Samples of “Draw your *Indian*”






Annex B.6: Slides featuring stereotypes *versus* “real” Native-Americans




Annex B.7: Slide featuring the book protagonists' introduction

MEET ARNOLD JUNIOR!




“I am really just a poor-ass reservation kid living with his poor-ass family on the poor-ass **Spokane Indian Reservation.**”

Protagonist: Arnold Junior



Author: Sherman Alexie

Annex B. 8: Activity 4: Quiz on Native-American; questions samples



Let's see how much you know about Native-Americans!

Start press ENTER

1 → Native Americans live in reservations. Reservations are...



- ☐ A Small parcels of land similar to villages
- ☐ B Cities
- ☐ C Tents in the desert

10 → Which of these words do NOT have a Native-American origin



- ☐ A Toboggan
- ☐ B Squash
- ☐ C Woodchuck

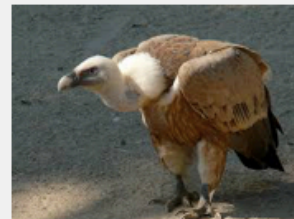
8 → The tribe "Spokane" means



- ☐ A Children of sun
- ☐ B Brave warriors
- ☐ C Eagles

WHEN HE *WAS* YOUNGER JUNIOR **COULDN'T** EAT PROPERLY.

"My teeth got so crowded that I **could** barely close my mouth. I went to Indian Health Service to get some teeth pulled so I **could** eat normally, not like some slobbering vulture."



BUT *NOW* HE **CAN**...DRAW

"But when you draw a picture, everybody **can** understand it. If I draw a cartoon of a flower, then every man, woman, and child in the world **can** look at it and say: "That's a flower."



"[Drawing is] the only way I **can** become rich and famous. I wish I **could** draw a peanut butter and jelly sandwich, or a fist full of twenty dollar bills, [b]ut I **can't** do that. Nobody **can** do that."



When he was **younger**, Junior **COULND'T** eat properly. But **now** he **CAN** eat properly and he **CAN** also draw very well.

❖ Which is a **Present** and which is a **Past** ability?

- We use **CAN** or **CAN'T** to express **PRESENT** abilities.
- We use **COULD** or **COULD NOT (COULDN'T!)** to express **PAST** abilities.

CAN is always followed by verb with/without "to".

2.2. These are hyphenated cultures (-). An "American" can also look like American.

a. Can: Present and past abilities

When he was **younger**, Junior couldn't eat properly. But **now** he can eat properly and he can also draw very well.

❖ Which is a **Present** and which is a **Past** ability?

- We use CAN or CAN'T to express present abilities.
- We use COULD or COULD NOT (COULDN'T!) to express past abilities.

CAN is always followed by verb with/without "to".

Annex B.11: Activity 5: “Interview” activity scaffolding sheet



Interview your classmates: What can they do? What can't they do?

1. What *could* you do when you were younger?
2. _____ You do it now?
3. What (not) _____ you do when you were younger?
4. _____ you do it now?
5. _____ you speak English when you _____ in 1º ESO?
6. *Can* you speak English now?

Example: Elena *could* read when she was younger but she couldn't swim.

Annex B.11b: Activity 5: Interview activity scaffolding sheet adaptation for lower level students

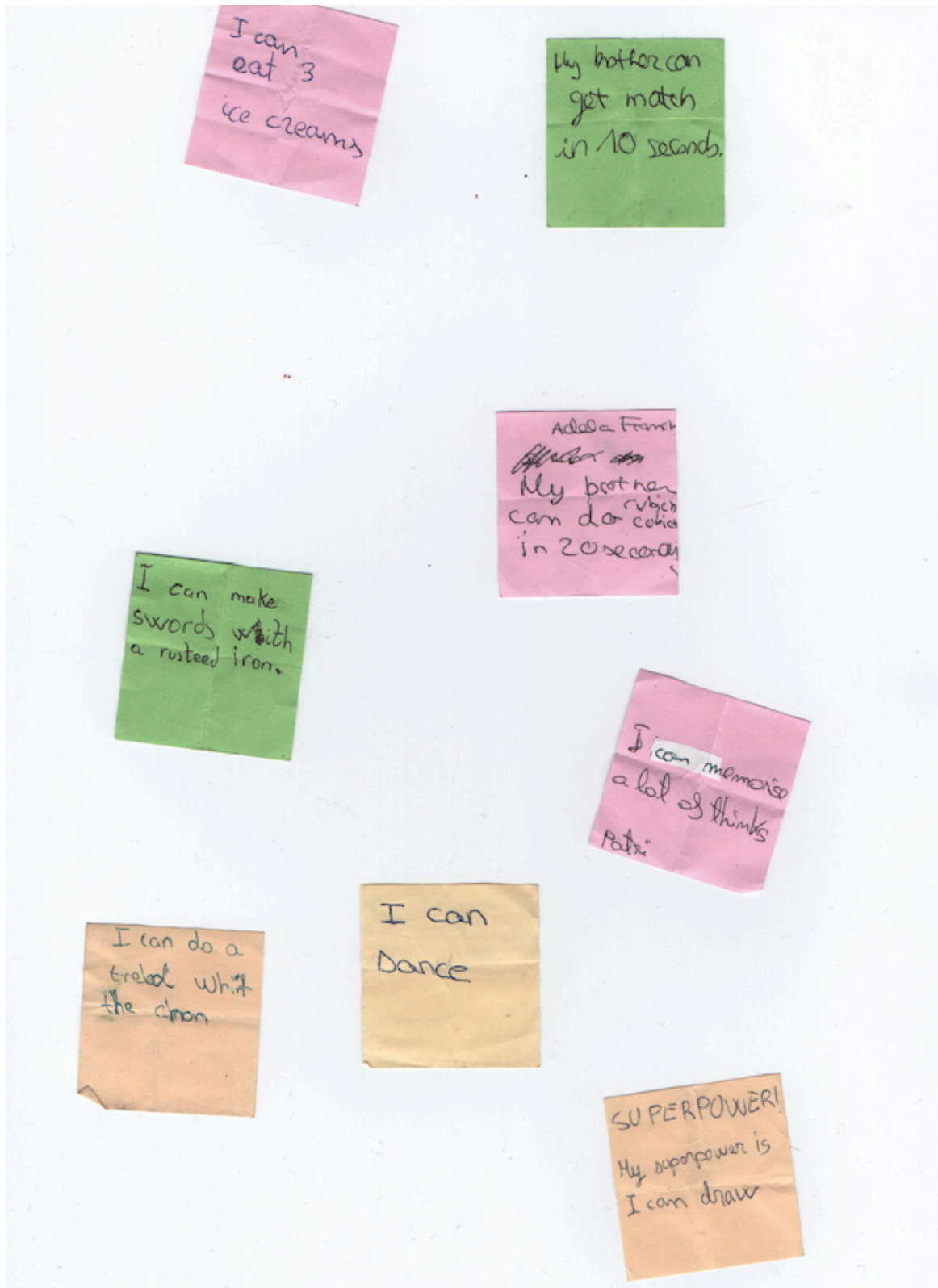


Interview your classmates: What can they do? What can't they do?

1. What can/could you do when you were younger?
2. Can/could you do it now?
3. What couldn't/could you do when you were younger?
4. Can/Can't you do it now?
5. Could you speak English when you are/were in 1º ESO?
6. Could/Can you speak English now?

Example: Elena *could* read when she was younger but she *couldn't* swim.

Annex B.12: Activity 6. "What's your *superpower*?" students' samples



Annex B. 13: Home task “Parents’ *superpowers*”



🕒 Ask you parents what is something they **could or couldn't do very well** when they were teenagers or when they were younger. Ask them what they **can do very well now**. Share it with the rest of the class. You can also ask your brother/s and sister/s, even your grandparents!

❖ For example, you can ask them:

1. what **could** you do very well when you were a teenager?
2. what **couldn't** you do when you were younger but you can do now?
3. what is something you **can** do very well now?
4. what is something grandma/grandpa **could** do very well when they were younger? And now?



Annex B. 14: Scaffolding for modal verb *can* grammar rule formation (original and student's)

“You **can't** teach in a Native-American reservation if you don't live in the [reservation].” It's not allowed by the tribe's rules.

We use **CAN** to say that something _____ allowed (it's legal!).

We use **CAN'T** to say that something _____ allowed. It's forbidden (or illegal!).

Annex B. 15: Activity 7: Dealing with prohibitions

7. **It's your turn!** Are these prohibitions from different North American states and cities TRUE or FALSE?

- a) In an Indian reservation you CAN/**CAN'T** take pictures while visiting – without permission.



- b) In Connecticut you CAN/**CAN'T** eat in a car while driving. (It's illegal!)

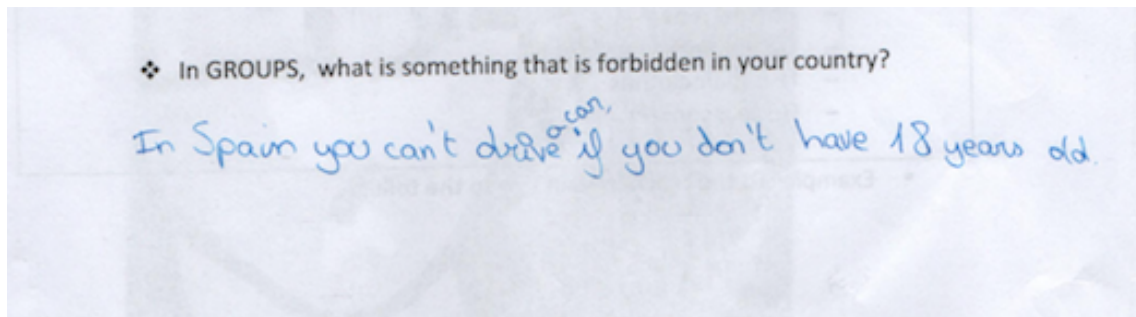
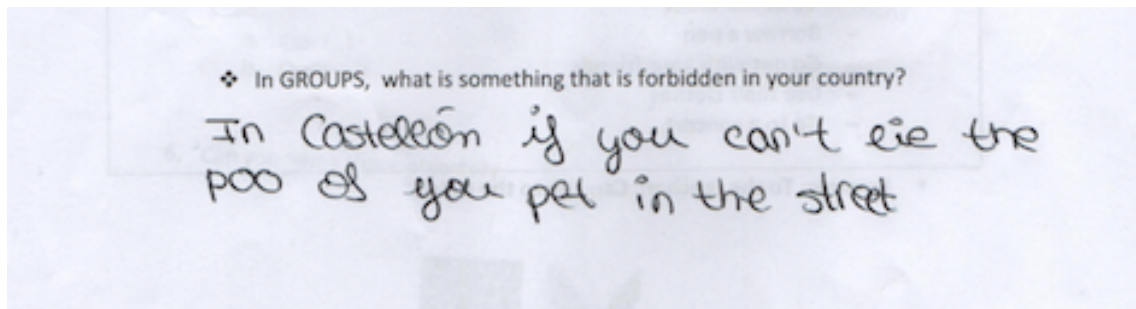


- c) In Hawaii you CAN/**CAN'T** text while walking.

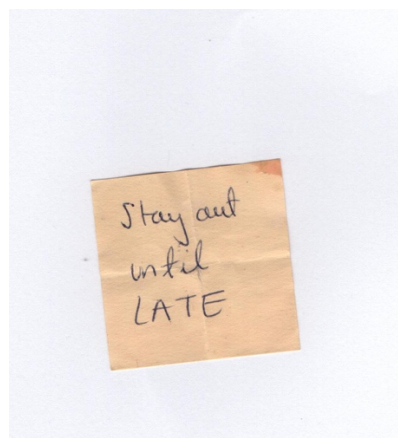


- d) In California you CAN/**CAN'T** eat a banana while you are in the bathtub.




Annex B.16: Activity 8: Students' examples of prohibitions



Annex B.17: Activity 9: Asking for permission prompt sample



***And now, some questions....

1. We say that the events that form a book are the book's 
2. The place where Junior lives, Spokane, is a Native-American 
3. When he was younger Junior eat, but now he 
4. In an Indian reservation you take pictures without permission.
5. How do you ask for permission to take photos in an Indian reservation?
6. Can you name these objects?



Annex B.18b: Mid-lesson evaluation sheet (lower* and intermediate**)

*And now, some questions...

1. The events that form a book are called
 - a. Plot
 - b. Book cover
2. The place where Junior lives, Spokane, is a Native-American
 - a. Reservation
 - b. City
3. In the past Junior eat, but now he
 - a. Couldn't /can
 - b. Can/can't
4. In an Indian reservation you take pictures without permission.
 - a. Can't
 - b. Can
5. How do you ask for permission to take photos in an Indian reservation?
 - a. Can I...?
 - b. Can't I...?
6. Can you name these objects?



**And now, some questions...

7. The events that form a book are called
 - a. Plot
 - b. Setting
 - c. Book cover
8. The place where Junior lives, Spokane, is a Native-American
 - a. Reservation
 - b. City
9. When he was younger Junior eat, but now he
 - a. Could/can
 - b. Couldn't /can
 - c. Can/can't
10. In an Indian reservation you take pictures without permission.
 - a. Can't
 - b. Could
 - c. Couldn't
11. How do you ask for permission to take photos in an Indian reservation?
 - a. Can I...?
 - b. Can't I...?
12. Can you name these objects?





General Abilities? (2 each member)

1. Can you read a map?
2. Can you play an instrument?
3. Can you play board games (or computer games)?
4. Can you speak another language than Spanish?
5. Can you cook pancakes?



Special Abilities (5 points each member)

One member of your group...

1. Can you spell the word...?
2. Can you write down 4 English cities?
3. Who can draw the most perfect circle?
4. Can you memorize these tribes? Navajo, Apache, Lakota, Cherokee, Spokane, Sioux



Bonus (10 points each member)

1. Which special abilities do you have? Show us (15 points)
2. What was Superman's special ability? He could...
3. Do you know anybody with a special ability? Famous people, friends, etc.
4. If you could have any (original) superpower...



Annex B. 20: Game “prize” consisting in pins (remaining material after “prize awarding”)



Annex B.21: Home-review sheet



1. Complete this table.

	+	-	?	
PRESENT (now)	<p>I CAN dance</p> <p>You can dance He/She/ It dance We dance You dance They dance</p>	<p>I CAN'T dance</p> <p>You can't dance He/She/ It dance We dance You dance They dance</p>	<p>CAN I speak English?</p> <p>Can I dance? dance dance? you dance? they dance?</p>	<p>Yes, I CAN No, I CAN'T</p> <p>Yes, you.... No, you....</p>
PAST (when I was 7 years old)	<p>I COULD speak English</p> <p>You could He/She/ It dance We dance You dance They dance</p>	<p>I COULDN'T speak English</p> <p>You couldn't He/She/ It dance We dance You dance They dance</p>	<p>COULD I speak English?</p> <p>Could I? you dance dance? you dance? they dance?</p>	<p>Yes, I COULD No, I COULDN'T</p> <p>Yes, you.... No, you....</p>

1. Write sentences about what you or your friends can do in the present day. The example will help you.

play football ride the bike cook/bake play the piano sing play computer games



1. I can speak English or My friends can't speak English.

- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

2. Now write about what you or your friends could do when you were 9 years old. The example will help you.

1. I couldn't speak English when I was 9 years old or My friends couldn't speak English when they were 9 years old.

- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

3. Complete this text about Alba and Jordi.

 Alba	When she was younger...			
	Now...			

 Jordi	When he was younger...			
	Now...			

A. This is Alba. When she was younger she couldn't speak English but now she can. When she was younger, she **couldn't** swim but now ...

B. This is Jordi. When he was younger he couldn't speak English but now he can. When he was younger he **couldn't** play tennis but now ...

C. Now answer these questions.

- a. Could Alba play swim when she was younger? No, she **couldn't**.
- b. Can Alba dance now? No, she...
- c. Could Alba draw when she was younger?
- d. Can Jordi read a map now?
- e. Could Jordi play tennis when he was younger?

D. Now it's your turn. Ask questions about Alba and Jordi like those in **exercise C**.

- a. Can Alba now?

Annex B. 22: Activity 9: Song activity worksheet

YOU CAN DO THIS!

1. Can you guess what these words mean? Match them with their corresponding symbol.

Strength	Flames
Tears	Running
Moving	Burning



2. Listen to the Sia and David Guetta's song *FLAMES* and try to fill in the gaps with the words you hear.

Part 1.

One foot in front of the other babe
 One **breath** leads to another yeah
 Just keep _____, oh
 Look within for the **strength** today
 Listen out for the voice to say
 Just keep _____, oh
Go, go, go
 Figure it out, figure it out, but don't stop.....
Go, go, go
 Figure it out, figure it out, you _____ do this
 So my love, keep on
 You gotta **get through today**, yeah
 There my love, keep on.....
Gotta keep those tears at bay, oh
 Oh, my love, don't
 Gonna send them up in flames
 In flames

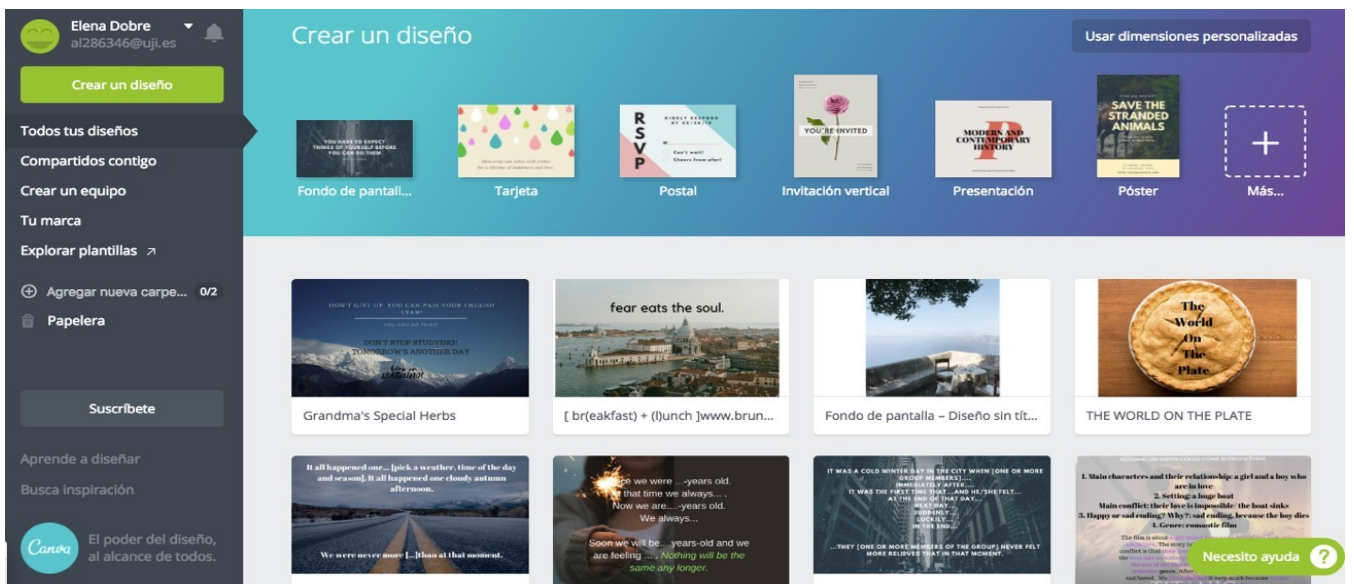
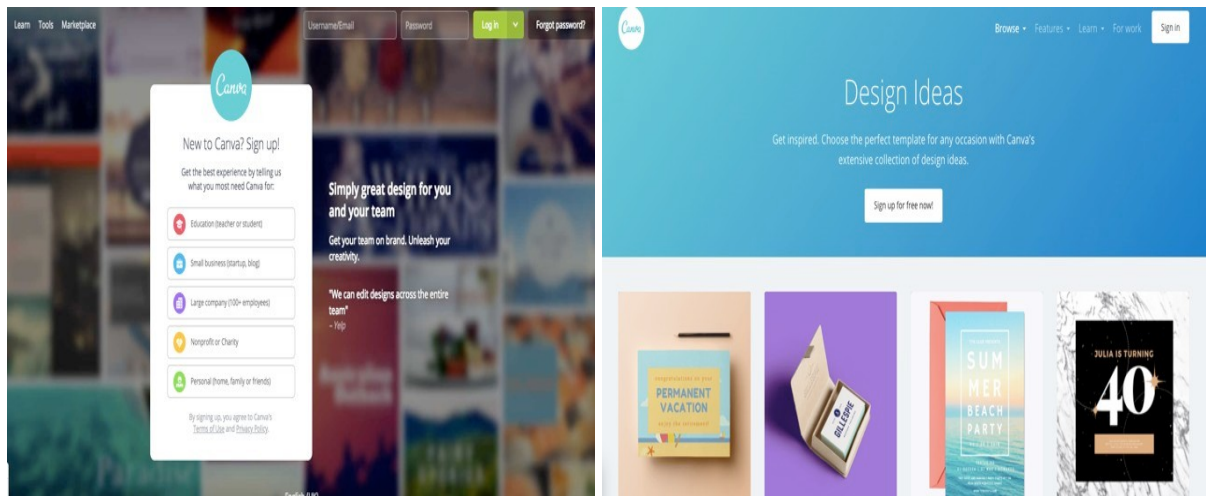
Part 2.

Don't _____, **tomorrow's another day**
 Don't _____ **tomorrow you'll feel no pain**
 Just keep _____, oh
 Don't _____ the past'll trip you up
 You know, right now's gotta be enough
 Just keep
 [...]
 In flames
 In flames
 In flames
 Go, go, go
 Figure it out, figure it out, but don't stop.....
 Go, go, go
 Figure it out, figure it out, you _____ do this
 So my love, keep on
 You gotta get through today, yeah
 Then my love, keep on
 Gotta keep those tears at bay, oh
 Oh, my love, don't stop
 Gonna send them up in flames
 In flames

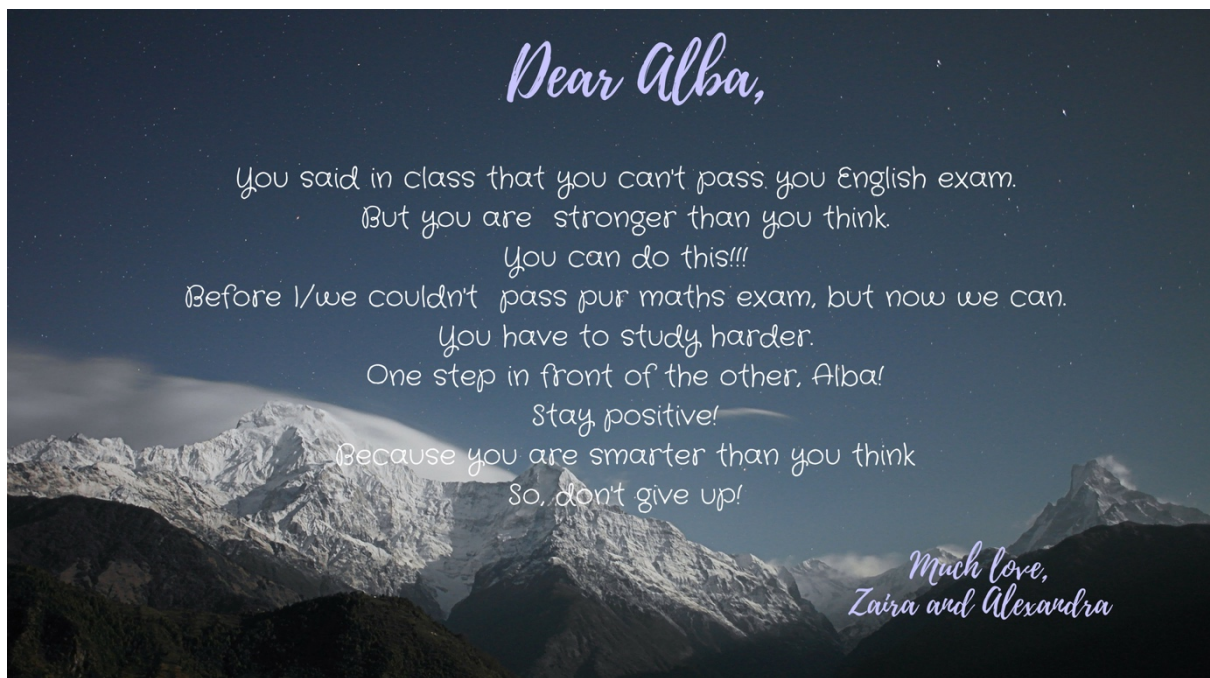
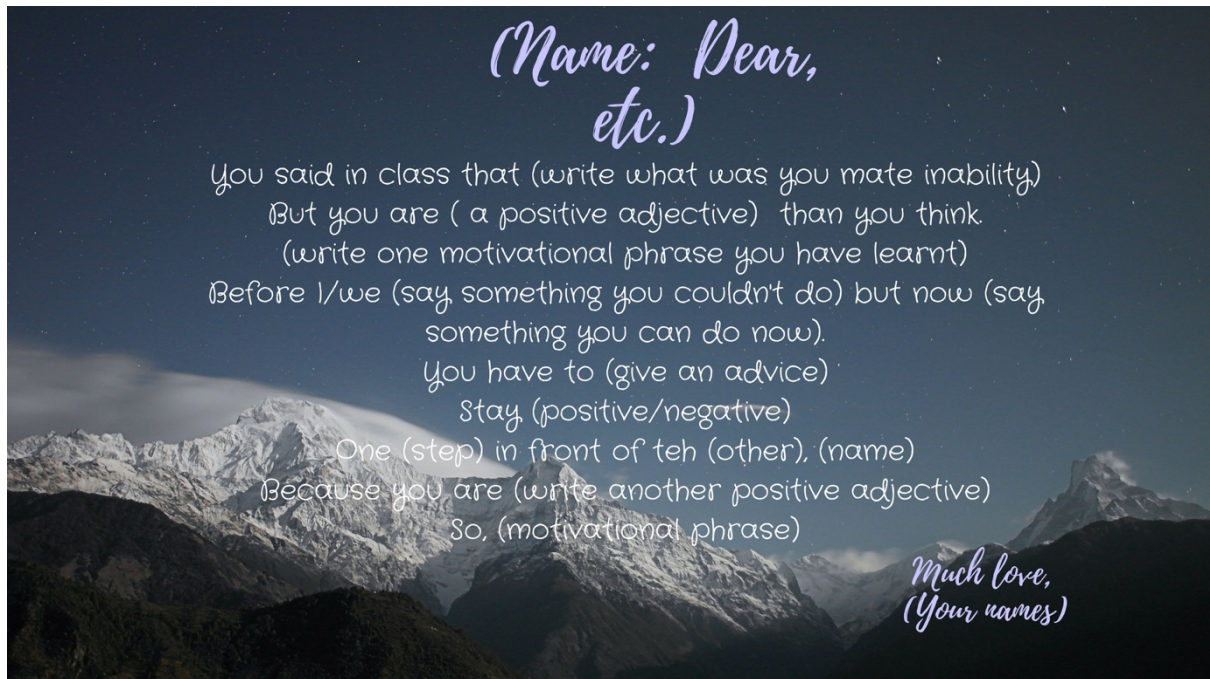
3. Match these encouragement expressions with their meaning

<ul style="list-style-type: none"> • Keep tears at bay • Figure it out • Tomorrow is another day • Tomorrow you'll feel no pain • Get through the day 	<ul style="list-style-type: none"> • Try not to cry • Tomorrow will be better • Tomorrow you won't feel sad • Solve it • Deal with something difficult until it ends
--	---

Annex B.23: Canva



Annex B. 24: Scaffolding template of a motivational poster plus a posible complete version



6.3. Annex C: Book fragments

1. "I am really just a poor-ass reservation kid living with his poor-ass family on the poor-ass Spokane Indian Reservation." (p.7)
2. But when you draw a picture, everybody **can** understand it. If I draw a cartoon of a flower, then every man, woman, and child in the world **can** look at it and say: "That's a flower." (p. 6)
3. [Drawing is] the only way I **can** become rich and famous. I wish I **could** draw a peanut butter and jelly sandwich, or a fist full of twenty dollar bills, [b]ut I **can't** do that. Nobody **can** do that." (p. 7)
4. She **can** recite whole pages by memory. She's a human tape recorder. Really, my **mom can** read the newspaper **in fifteen minutes** and tell me baseball scores, the location of every war [and] the latest guy to win the Lottery." (p. 11)
5. Junior's best friend: "could read minds, too" (p. 80)
6. You can't teach in a Native-American reservation if you don't live in the [reservation]." (p. 24)
7. **Can** I sit down with you?" Mr. P asked (p. 27)
8. **Can** I ask you something big?"
"Yeah, I guess."
"Are you poor?"
I couldn't lie to her anymore. Can I ask you something big?"
"Yeah, I guess." (p. 106)
9. "Coach," I said. "I'm really honored by this. But I don't think I can do it." (...)
"You **can** do it," Coach said "Coach," I said. "I'm really honored by this. But I don't think I can do it." (...)
"You **can** do it," Coach said
"I **can** do it," I said to Coach, to my teammates, to the world.
"You **can** do it," Coach said.
"I can do it."
"You can do it."
"I can do it."
Do you understand how amazing it is to hear that from an adult? Do you know how amazing it is to hear that from anybody? It's one of the simplest sentences in the world, just four words, but they're the four hugest words in the world when they're put together.
You can do it." (p. 155)

6.4. Annex D: Questionnaires

Annex D.1: Pre lesson plan reading questionnaire

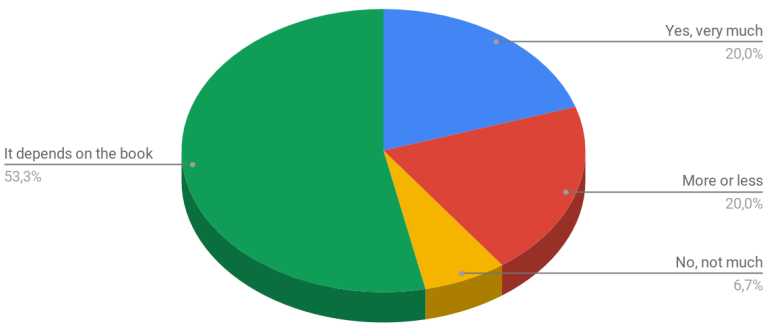


READING QUESTIONNAIRE

1. Do you like reading?
 - Yes, very much
 - More or less
 - No, not much.
 - It depends on the book
2. How often do you read?
 - Almost every day
 - Once or twice a week
 - Once or twice times a month
3. In which language do you usually read?
 - Spanish
 - Catalan
 - English
 - Other.....
4. Do you think you can read in English?
 - Yes
 - It is very difficult for me but I could try
 - No, it is too difficult
5. What do you usually read?
 - Novels
 - Tales
 - Magazines
 - Others...
6. From 1 – 4, which title would you read?
 - Hunger Games or Divergent (Los juegos del hambre o Divergente)
 - The Harry Potter series (La saga Harry Potter)
 - The Twilight series (Crepúsculo)
 - Greg's Diary (El diario de Greg)
7. What is the last book you have read?

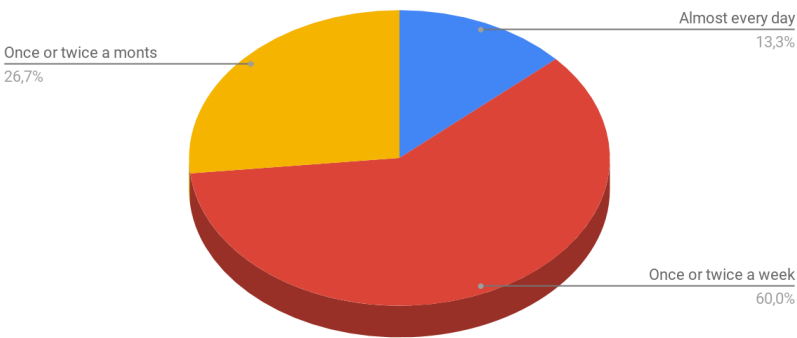
Annex D.1.1: Do you like reading?

Do you like reading?



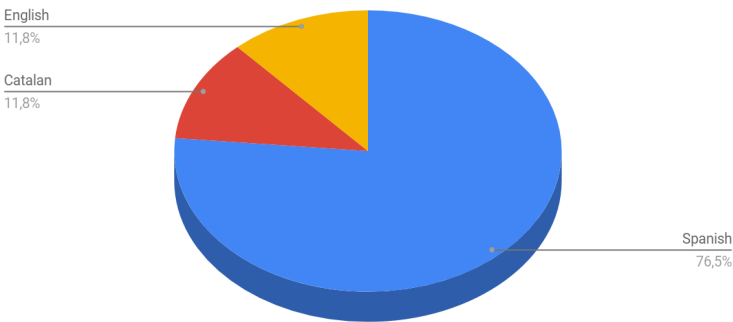
Annex D.1.2.: How often do you read?

How often do you read?



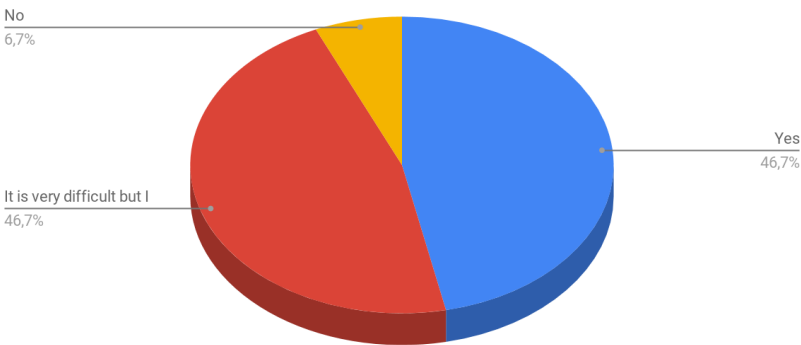
Annex D.1.3.: In what language do you usually read?

In what language do you usually read?



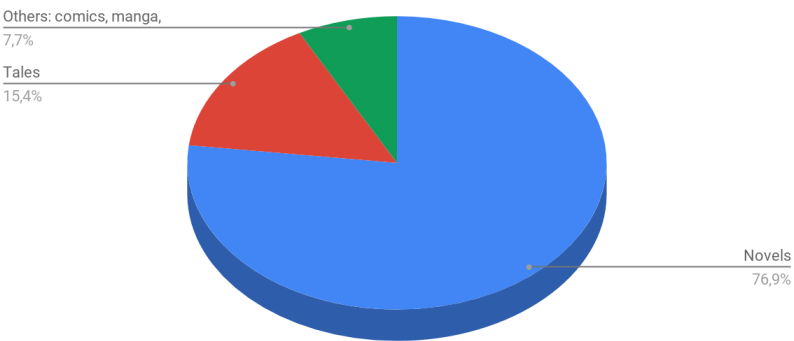
Annex D.1.4.: Do you think you can read in English?

Do you think you can read in English?



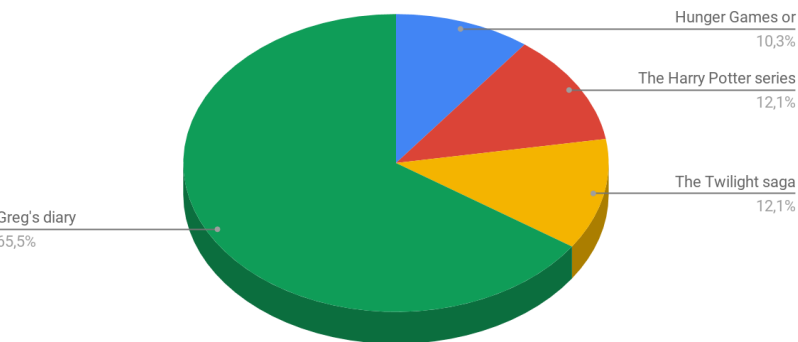
Annex D.1.5.: What do you usually read?

What do you usually read?

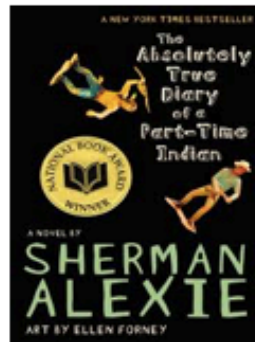


Annex D.1.6.: Which title would you – have you – read?

Which title would you read? (Have you read?)



Annex D. 2: Post-lesson questionnaire



After our sessions...

1. What do you think of the book *The Absolutely True Diary of a Part-time Indian*?
 - a. I really liked it, it seems interesting!
 - b. I didn't like it, it seems boring!
 - c. I don't really know
2. Would you like to read this book some day?
 - a. Yes, it seems funny!
 - b. No, I'm not really interested!
 - c. I'm not sure
3. Do you think you can read this book (in English)?
 - a. Yes, these summer holidays!
 - b. Yes, but maybe next year
 - c. No, I don't think I can
4. Do you think you can learn English using literature (a book) instead of your textbook?
 - a. Yes, the fragments were helpful
 - b. No, it was too confusing
 - c. Maybe a combination of both
5. Did you enjoy these classes?

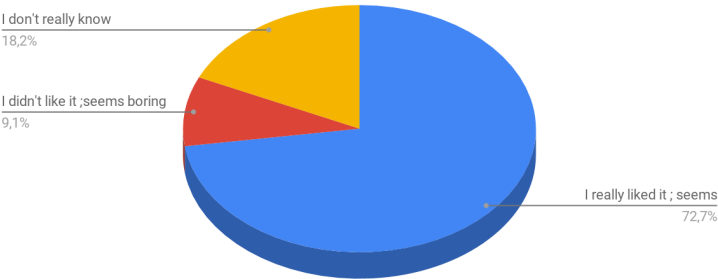
1-----2-----3-----4-----5

Very Little More or less A lot

6. Others

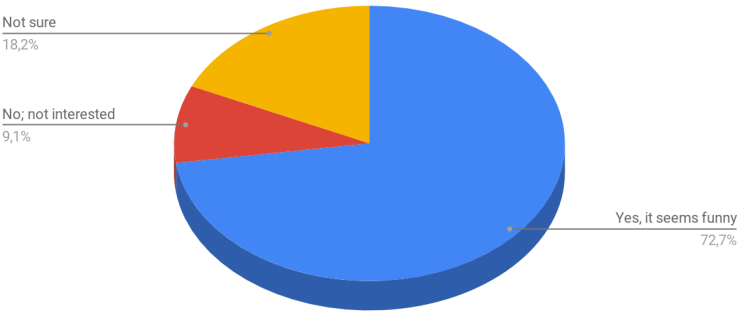
Annex D. 2.1. What do you think of the book *The Absolutely True Diary of a Part-Time Indian*?

What do you think of "The Absolutely True Diary of a Part-Time Indian?"



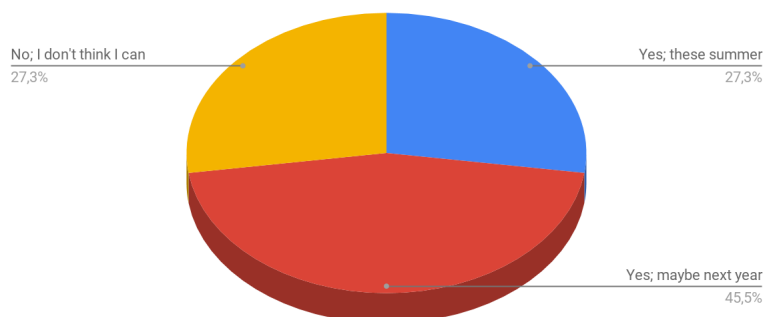
Annex D.2.2. Would you like to read this book some day?

Would you like to read the book some day?



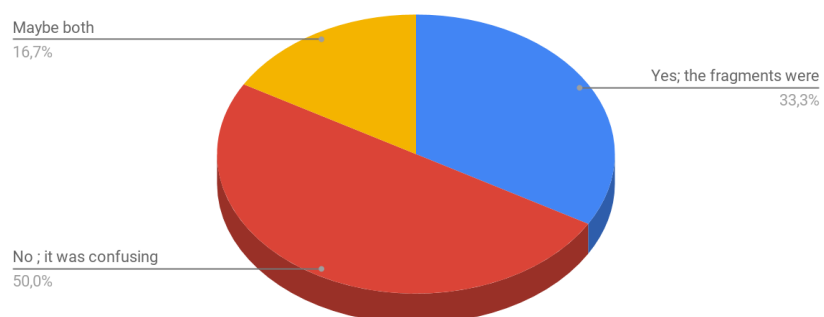
Annex D.2.3. Do you think you (actually) can read this books (in English)?

Do you think you can read this book in English?



Annex D.2.4. Do you think you can learn English using literature?

Do you think you can learn English using literature - instead of your texbook?



Annex D.2.5. Did you enjoy these classes?

Did you enjoy the classes?

